

TRANSACTIONS  
of  
THE CANADIAN NUMISMATIC  
RESEARCH SOCIETY

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By R.J. Graham

## I. THE DATING GAME

For many years it was generally believed that the Lesslie twopence token was struck in 1834 or later. Continuing research has been inexorably pushing the date back, and it may now be conclusively stated that the coin was struck in 1822, the date it bears.

The difficulty arose from the fact that Toronto did not receive its present name until 1834, being previously known as "York" (often prefaced by uncomplimentary adjectives). The logical conclusion to be drawn from the reference to Toronto on the coin was that the date 1822 referred to the establishment of the firm, and that the coin was actually struck in 1834 at the earliest. This hypothesis was presented rather dogmatically in a Toronto newspaper in 1889 (1) and again in a Dundas paper in 1922 (2). P.N. Breton incorporated it into Canadian numismatic lore in 1894 (3). Although this was accepted by Jeremiah Gibbs (4) and others, for some reason R.W. McLachlan in 1915 believed that the date of issue was 1832 (5). This was also the date favoured by Fred Bowman in 1952 (6), based on the listing of the token in the catalogue of the Sir George Chetwynd collection, published in 1834. It was subsequently discovered that the coin was one of a number found in the foundation stone of the old Hamilton Court House built in 1827 (7), and the possibility became recognized that it could have been struck as early as 1822 (8).

Confirmation of the 1822 date comes from no less an authority than James Lesslie himself, from notes he wrote in 1880, reminiscing over his long and adventurous life. This is his explanation of the premature reference to Toronto:

"It is worthy of note that the two-penny pieces had the name of the city 'Toronto' upon them although this name was not given to the town of York until it was incorporated in 1834, twelve years after the coin was struck. The singular error happened through the information of a traveller who had been in York, U.C., in 1822 when the Legislature was sitting, and when the subject was being debated to change the name of the town of Toronto. Anticipating this the manufacturer of the larger pieces was directed to put on the dies Toronto instead of York." (9)

## II. FURTHER INFORMATION ON THE LESSLIE TOKENS

Lesslie and Sons first undertook to import copper coin in 1822, being rather appalled at the inferior copper in circulation. The depreciated copper in use, they believed, had been imported from the United States by speculators who were able to put their coin into circulation because of the scarcity. Determined to provide a more acceptable means of making change, the Lesslies had dies sunk in Birmingham for halfpenny and twopence tokens, bearing the name of the firm. (In this respect the Lesslie tokens stood apart from the other Upper Canada tokens, whose inscription gave no clue to their origin. It would seem that the speculators who introduced the Brock tokens, the various sloop tokens and so on did not want to be called upon at a later date to redeem their coppers.) The motto, "La Prudence et La Candeur", was taken from the Dundee coat of arms. The coins were readily received by the public institutions. (9)

Further quantities of the Lesslie tokens (probably halfpence only) were imported from time to time, but such was the general demand for change that there were barely enough to accommodate their own stores. In expectation of either a colonial coinage or bank token issue, the Lesslies ceased importing further supplies of their tokens by 1830. Other businessmen had sought to buy quantities of the tokens for their own trade, orders being received from as far away as Amherstburg. These orders were never executed since the Lesslies did not regard their coppers as merchandise. In a petition to the Lt. Governor, pleading for an official copper coinage, the Lesslies claimed that had they wished, they could have circulated a hundred times as many of their tokens as the actual number imported. (10) Nevertheless the Lesslie tokens formed a substantial portion of the copper currency in some centres. A Kingston newspaper of 1830 took the position that the reduction in the rating of pistareens and French half-crowns would result in their migration to the United States to fetch a better price, leaving Lesslie halfpennies as the principal means of making change. (11) In fact, the halfpenny tokens were still in circulation in 1857, although the twopence tokens had long before disappeared. (12)

### III. THE FIRM OF LESSLIE AND SONS

Edward Lesslie (ca. 1773 - 1828) of Dundee, Scotland, carried on the business of book seller, stationer, book binder and ink manufacturer. He married Grace Watson in 1798 and they had a family of thirteen children, of whom three died in infancy, over the interval 1799 to 1819. (13) About 1819 he decided to emigrate to Canada, and to pave the way sent out his nineteen son John in 1820 with stock to open a store. York was selected as the most promising site, where the young man opened a general store. His establishment differed from the others in York in that it was the only store carrying books and medicines.

The Dundas store was opened in 1821 under the management of William Lyon MacKenzie. A proposal to make MacKenzie a partner in the firm was rejected by the senior Lesslie. In 1822 James Lesslie (1802 - 1885) arrived in Canada with a younger brother and sister, after a terrifying stormy voyage of seventy days. The stock of merchandise he brought was not required at York, and he opened the third store, in Kingston, with the intention of remaining there six months to sell the surplus wares. As it happened, he spent the next four years in Kingston. The father, mother, and remaining children came out in 1823, settling in Dundas. Mr. MacKenzie then left for the Niagara District.

The name of the firm remained "Lesslie and Sons" for some years after the death in 1828 of the senior Lesslie. When the partnership was later dissolved John retained the Dundas store. The Kingston branch was merged into the Toronto one under the name of "Lesslie Brothers" (James and William). William died in 1843 without a will, and the case went into chancery. James, who held the larger share of the business, agreed to divide equally with the widow. There was never any dispute between the parties, and the matter which should have been wound up in six months at a cost of \$200 took ten years and \$3000 to settle. James sold out his book, stationery and drug business in 1857. (14).

The life of James Lesslie involved much more than mere storekeeping. He combined it with politics, being a founder of the Liberal Party, promotion of Mechanics' Institutes and evangelism, newspaper publishing, presidency of the Bank of the People, and a brief stint in jail for suspected complicity in the 1837 Rebellion. (14)

## REFERENCES

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10. Lesslie and Sons to Lt. Gov. Colborne. 7 Apr. 1831.
11. The Chronicle, Kingston, 20 Mar. 1830.
12. Col. W.M. Gartshore papers, in the Lesslie Family Papers, Ontario Provincial Archives.
13. Warmski, Leon S. Introduction to Calendar of Lesslie Family Papers, Ontario Provincial Archives.
14. Memorandum of note written by James Lesslie, 4 pp. typescript, 1880, in Ontario Provincial Archives.



### CARTWHEELS

The head of George III. on the obverse has been described as being "full of repose and dignity of expression." During the ensuing decade the firm of Boulton & Watt delivered over four thousand two hundred tons of copper coins to the British government although the splendid "Cartwheel" series as they are called were never coined after 1797.

The final apotheosis of the "Cartwheel" twopence occurred about ten or fifteen years ago when England was almost depleted of them by silversmiths who set them in all sorts of ornamental cigar-ash and card tray and in other specimens of their craft where many are now being polished out of existence by the relentless hand of the housewife. It was probably in contemplating the coin-

age of such choice numismatic treasures that Mr. Boulton's close friend, Dr. Erasmus Wilson wrote:

"Now his hard hands on Mona's rifted crest,

Bosomed in rocks, her azure robes arrest,

With iron lips his rapid rollers seize,  
The lengthened bars in their expansive squeeze,

Descending screws with ponderous fly-wheels round,

The tawny plates—the new medallions round,

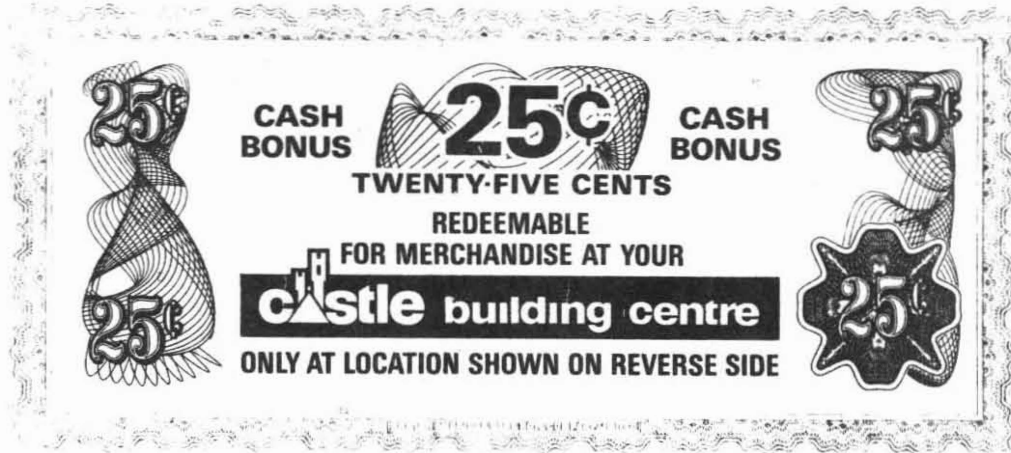
Hard dies of steel the cupreous circle cramp,

And with quick fall his many hammers stamp,

The harp, the lily and the lion join—  
George and Britannia guard the splendid coin.

## CASTLE BUILDING CENTRE

Printed by British American Bank Note Co. in denominations of 5¢, 10¢, 25¢, \$1.00, \$5.00 and \$10.00. Distributed based on 5¢ of the sale value of building products. Distributed in Guelph in 1978.



DICTIONARY OF CANADIAN MEDALLISTS, cont'd

Robert C. Willey

JCM

These initials, worked into a stylised sort of monogram, are the symbol of the Jacques Cartier Mint, and are still being used by Interbranch International, which took over the assets of the mint.

JCR

These initials, in a script monogram, are those of Joseph Charles Roettiers.

JEE & CO.

These are the initials of J. E. Ellis & Co. of Toronto.

JMS

These initials, in monograms, are those of Jonathan M. Swanson.

JRG

These are the initials of J. R. Gaunt & Son.

JACOBY BROS.

Vancouver manufacturing jewellers, established in 1909. This firm made a large number of medals and badges, including the following:

- Medals for the Vancouver Exhibition Association
- Medals for the Royal Agricultural & Industrial Society of British Columbia
- Credit tokens of McLennan, McFeely & Prior of Vancouver
- Graduates' pins for several hospitals
- A medal for the Victoria Chapter R. A. M. marking the diamond jubilee of Confederation

Several jewellers' pieces for ear-rings in gold were made from about 1910 to 1920. The commonest type, with a Liberty head and the date 1949, is still being made. It was originally engraved by Martin Jacoby, a son of the founder of the firm. Most pieces of this firm can be identified by the initials JB and a small lamp. Many of their dies are now in the B. C. Provincial Archives.

Reference: Green, Ronald: Jacoby Bros. Ltd. The Transactions of the Canadian Numismatic Research Society, October 1965.

## JACQUES CARTIER MINT

The most recently-opened commercial medal mint in Eastern Canada was to have opened in Cobalt, Ontario, in 1971, but the sudden withdrawal of a government grant forced the firm to open in Toronto instead in 1972. Among the earliest products of this firm was a plate designed by Pietro Annigoni to commemorate the queen's silver wedding anniversary. A medal was later struck from an obverse die which was a reduction taken from the plate.

The Franklin Mint, which had just acquired the Wellings Mint and thereby acquired a Canadian branch, discontinued the production of commercial medals in favour of the manufacture of various "limited edition" series of medals and sculptures about 1973. The Jacques Cartier Mint was ready to step into the breach and fill orders for commercial medals. Following is a partial list of Jacques Cartier Mint productions:

- Convention Medals of the Ontario Numismatic Association 1973-1976
- Medals for the Torex coin shows 1973-1976
- National Ballet of Canada, in bronze
- Dedication of the Come-by-Chance Refinery in Newfoundland 1973
- Tercentenary of Moose Factory, Ontario 1973
- St. Catharines Grape Festival 1973
- Diamond Jubilee of Cobalt, Ontario 1973
- Golden Jubilee of Oshawa, Ontario 1974
- Centenary of Winnipeg, Manitoba 1974
- Silver Jubilee of Newfoundland's entry into Confederation 1974
- Silver Jubilee of the Newfoundland Broadcasting Company 1974
- 75th Anniversary of Frontier College 1974
- Centenary of the telephone 1974

In 1975 the Mint tottered on the verge of bankruptcy, and was saved from this horrible fate by Interbranch Development Corporation, a holding company which has bought the firm and reorganised it, renaming it Interbranch International Mint. The first production under this new dispensation is a medal commemorating the Olympiad for the Physically Disabled, held at Etobicoke, Ontario, in 1976.

## JEDCO, LTD.

Edmonton manufacturing jewellers, who produced a school children's medal in light bronze and an Indian Chief medal commemorating the golden jubilee of the province of Alberta. The former was given to all school children in the province. The latter is a medallion suspended from a ribbon, presented to Alberta Indian chiefs. The firm ceased to strike medals in 1963 and sold its equipment to Camenco Manufacturing, Ltd.

References: Roberts, Jack: Canadian Centennial Medals and other Medals issued in 1967. p.137.  
 Stewart, D. M.: The Alberta Golden Jubilee Medals. The Canadian Numismatic Journal, March 1964.



## JEFFERYS, CHARLES WILLIAM 1869 - 1951

A Toronto painter and illustrator of books and periodicals. Many of his illustrations graced school history textbooks. His famous painting, "The Foundation of Halifax", was used in 1949 as the design for a 4¢ stamp issued to commemorate the bicentenary of the city of Halifax. In 1938 he was the historical consultant for the rebuilding of the Habitation of Port Royal by the Canadian government. The murals in the Chateau Laurier and the Royal Ontario Museum are his work.

In 1927 he designed the reverse of the large presentation medallion commemorating the diamond jubilee of Confederation. The die was cut by Raymond Delamarre of Paris. The J. B. Tyrell Medal of the Royal Society of Canada, struck by the Royal Canadian Mint, is also his work.

References: McPherson Library, University of Victoria. Creative Canada, Vol. II, pp. 138, 139.

## JENKINS, HENRY &amp; CO:

Birmingham manufacturing jewellers, who produced some war medals for the British government. Among these are the Kabul to Kandahar Star of 1880, the Egyptian Bronze Star of 1882, and the medal of 1894 for long service in the Volunteer Force. In 1897 the firm struck medals to commemorate the opening of the British Columbia Legislative Buildings at Victoria.

Reference: Forrer, Leonard: Biographical Dictionary of Medallists, Vol. VII, p. 478.

## JEWELLERS SPECIALTY CO.

Hamilton manufacturers of badges, military buttons, and medals, established in 1911 and dissolved in 1919. In 1913 the firm struck a medal to commemorate the centenary of Laura Secord's famous walk to Beaver Dams to warn Lieutenant Fitzgibbon of an impending American attack. The medal was designed by Thomas Hedley and engraved by G. S. Coulson and George Collins. In 1964 a visitor to a coin show stated that he possessed mules of the Laura Secord obverse with three different reverse types. Unfortunately the stranger was never traced. The firm also struck a silver medal in 1914 for the West End Improvement Society of Hamilton.

## JIGGERY-POKERISTS

See FAKERS

## JOHN, SIR WILLIAM GOSCOMBE

A Welsh engraver whose medallic work, produced in the late nineteenth and early twentieth centuries, is very modernistic in style. His only connection with Canada exists in that he designed and engraved the King's Silver Jubilee Medal of 1935, awarded by King George V to selected individuals as a personal souvenir. Many Canadians received this medal.

## JOHNSON, STABILIMENTO STEFANO

This famous Italian firm of die-sinkers was founded in Milan in 1836, but did not really come into its own till after the unification of the kingdom of Italy. It was in Forrer's lifetime one of Europe's most prolific producer of medals. The firm struck the Theological Prize Medal for Laval University (Le Roux 1840) and the H. J. Tiffin medal honouring the Chateau de Ramezay museum and library in 1896 (Le Roux 1612c).

The firm is still owned and managed by the Johnson family, and is the firm for which Orazio Lombardo worked before he came to Canada.

Reference: Forrer, Leonard: Biographical Dictionary of Medallists. Vol. III, pp. 79-81. Vol. VII, pp. 481-486.

## JOHNSON, MATTHEY, &amp; CO.

London medallists and platinum refiners. The firm struck the medals for the Britannia Commemorative Society for distribution to members of the Society living within the British Commonwealth, Europe, Africa, and Asia.

## JOHNSON, MATTHEY, &amp; MALLORY

The Canadian subsidiary of the above. In 1977 the firm began to strike gold and silver bullion pieces known as "Beavers" for sale to those wishing to convert surplus Keynesian paper to something more substantial. The first Beaver portrays a bust of George III, adapted from the Indian Chief medal of 1814 by Thomas Wyon II. The Beaver of 1978 depicts a strange-looking protrait of Louis XIV. The reverse shows, inevitably, a beaver.

## JONES, JACOBINE

An English sculptress who came to Canada in 1932. In 1971 she cast a medallion entitled, "Pony Show", which was exhibited at the

Public Archives of Canada in Ottawa at the All-Canadian medal exhibition held that year.

Reference: Public Archives of Canada: Ten Contemporary Canadian Medallists. 1971.

JONES, J. L.

A Toronto die-sinker who cut the dies for the Robson medallet of British Columbia (Breton 939).

K

K

This is the initial of Conrad Heinrich Kùchler.

KG

These letters were used by George Kruger Gray to sign his work.

K & B

These are the initials of Klein and Binkley of Hamilton.

K & S

These letters are found at the bottom of the reverses of the later cards of Dr. Joseph Le Roux (Breton 585, 586), the jeton of the Club d'Echecs et de Dames Canadien Francais de Montreal (Breton 587), and the jeton dated 1890 honouring F. Riendeau as champion player of that organisation.

KARLSRUHE MINT

Originally the state mint of the Grand Duchy of Baden, the mint at Karlsruhe became one of the mints of the German Empire in 1871, using as a mint mark the letter G. As such the mint participated in the coinage of the German Imperial subsidiary silver, cupro-nickel, and bronze till the collapse of the Empire in 1918. Karlsruhe continued to coin for the ill-fated Weimar Republic and the ensuing Third Reich, surviving its descent into eternal damnation to become a mint of the West German Federal Republic, still with the letter G as its mint mark.

Occasionally the facilities of Karlsruhe have been used to strike medals for private purposes. One such is the beautiful medallion struck in gold and silver in 1967 to commemorate the centenary of Confederation. This medallion was issued by Deutsche Numismatik of Frankfurt-am-Main, and shows on the obverse a faithful copying of William Wyon's young head of Queen Victoria, which was never used on any Canadian coins except the 1854 coinage of New Brunswick. The reverse shows, with suitable inscriptions, an adaptation of W. H. J. Blakemore's fine treatment of the Canadian coat of arms used for the gold coinage of 1912-1914.

KAUTSCH, HEINRICH 1859 -

A medallist born in Prague, who studied in Vienna and Prague, and settled in Paris in 1889. He produced a large number of plaques over some twenty years, in a style which has elements of both the contemporary French and Austrian schools. His only work relative to Canada is a silver plaque struck in 1908 to commemorate the Quebec Congress of the Association des Medecins de la Langue Francaise.

Reference: Forrer, Leonard: Op. cit. Vol. III, pp. 126-130.  
Vol. VII, pp. 496,497.

KENT, AMBROSE, & SON

Toronto medallists and die-sinkers, established in 1894. The firm struck two medals for the diamond jubilee of the reign of Queen Victoria, one inscribed "God bless our Queen" and the other inscribed "Imperium et Libertas". In 1911 a medal was struck for the Dominion Exposition at Regina, Sask. Various prize medals were struck by the firm. Business cards were produced, which feature the obverse of a Roman coin, in bronze and aluminum.

KIRK, JOHN 1724 - 1776

A London medallist and engraver, who studied for a time under the great French medallist Dassier. He cut several dies for medals from models by Isaac Gosset (q.v.). The following medals pertaining to Canada are his work:

Treaty of Aix-la-Chapelle	1748	
Capture of Louisbourg	1758	Le Roux 858
Death of General Wolfe	1759	Le Roux 863
Capture of Quebec	1759	Le Roux 864

Reference: Forrer, Leonard: Op. cit. Vol. III, pp. 162-165.

## KLEIN &amp; BINKLEY

Hamilton jewellers, established in 1904 by G. S. Klein and T. C. Binkley, and dissolved in 1936. Through this firm the award medals were obtained for the British Empire Games held in Hamilton in 1930.

## KCHLRUSS, RONALD

The designer of the brass medals struck by Osborne Coinage in 1965 for the diamond jubilee of the province of Saskatchewan.

## KOPMANIS, AUGUSTS 1910 -

A Latvian sculptor who came to Canada in 1951. Before coming to this country he studied art throughout Europe, and his work has been shown at many international exhibitions. In 1964 he submitted a design for the dollar struck to commemorate the centenary of the Charlottetown and Quebec Conferences. In 1971 thirty cast medallions by Kopmanis were exhibited at the Public Archives of Canada.

Reference: Public Archives of Canada: Ten Contemporary Medallists.

## KRATZ, H. O.

A Toronto engraver, president of Precision Engraving Co. of Toronto. He has cut the dies for several medals struck by the Sherritt-Gordon Mint, including the following:

Jasper souvenir dollar 1971  
Edmonton Klondike Days medal 1971  
Calgary White Hatters Stampede Medal 1971

His representation of Jasper the bear appears on all trade dollars issued in Jasper, Alberta. Jasper the bear was the central figure in a well-known series of cartoons published under this name some years ago, and has been adopted as a symbol of the town.

## KRUGER-GRAY, GEORGE 1880 - 1943

A London painter and engraver, who began to design coins and medals in 1923. His works include the English silver coinages of 1927-1946, the Jersey coinages of 1923 and 1931, the coinage of Southern Rhodesia, the coinage of New Zealand, and the South African

coinage (except the crowns) of 1923-1960. Of all these coinages the reverses are his work.

For Canada he designed and cut the dies for the reverses of the cent, the five-cent piece, and the fifty-cent piece introduced in 1937. The cent still bears his design, 1967 being the only year with a different one. The design for the five-cent piece is still in use, the exceptions being 1943 to 1945, 1951 and 1967. This die was retouched in 1968, and the cent die in 1975. The design of the fifty-cent piece was used in its original form till 1954. From 1955 to 1958 it was used in modified form, and was replaced in 1959. Patterns for a gold coinage in 1928 were submitted by Kruger Gray.

George Kruger-Gray also designed the reverse of the George Medal, and designed the Great Seal of Canada for King George VI and the Great Seal of the province of Nova Scotia, the latter being produced in 1930.

Reference: Kromas, John A.: George Edward Kruger-Gray. The Canadian Numismatic Journal April 1965.

#### KUCHLER, CONRAD HEINRICH

A Flemish engraver who worked in Franch and in Darmstadt, Mannheim, and Frankfurt-am-Main before coming to England to work at the Soho mint in 1790. He designed the famous "cartwheel" pennies and twopences of 1797 and the English copper coinages of 1799-1807. The Irish coinage of 1805 and 1806 and the Manx coinages of 1798 and 1813 are his work. Kuchler also designed the Bank of England dollar of 1804 and the Bank of Ireland six-shilling piece. His famous figure of Britannia was copied by Halliday and others for the English copper tokens of 1811-1819, Canadian Colonial coppers, and many Australian Colonial coppers.

His only work relative to Canada is the Indian Chief medal struck for the Hudson's Bay Company. The dies for this medal fell into the hands of W. J. Taylor (q.v.) after the liquidation of the Soho mint, and muled with other dies to produce a few "collectors' items". Kuchler died in 1810.

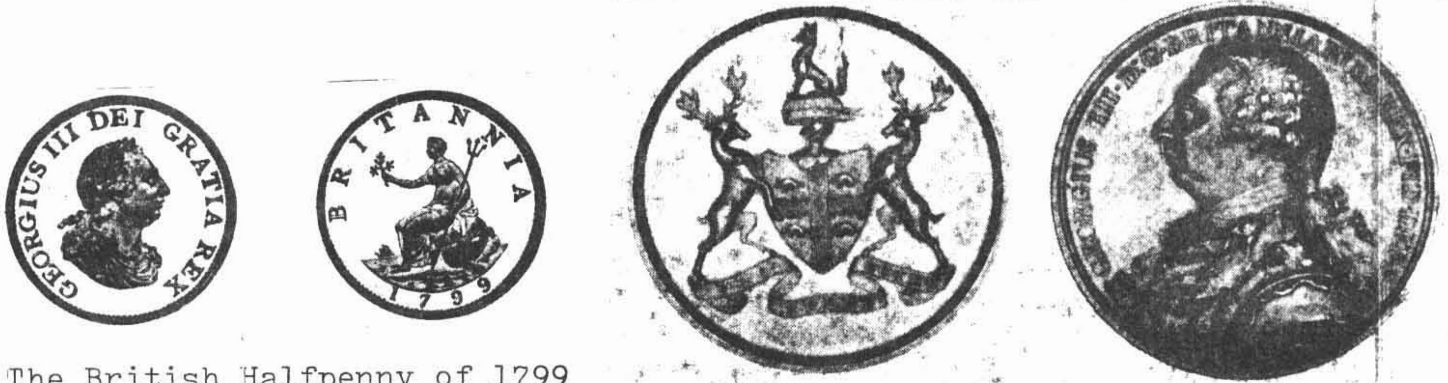
Reference: Forrer, Leonard: Op. cit. Vol. III, pp. 234-243.

#### KUNER, GEORG FRIEDRICH ALBRECHT 1819 - 1906

A Bavarian engraver who emigrated to the United States in 1848 and settled in San Francisco. He worked as an engraver and die-sinker for the well-known firm of Moffat & Co., whose gold \$20 pieces were for a time the only gold coins available in California. He designed the Moffat coins, the coins of Wass, Molitor & Co., and the coins of Norris, Greig & Norris. His only contribution to Canadian



Coin Reverses by George Kruger-Gray



The British Halfpenny of 1799

The Indian Chief Medals of the Hudson's Bay Company  
Designs by Conrad Heinrich Kuchler



133

Gesangverein Teutonia Tokens Struck by Lauer

numismatics is the famous gold coinage of 1862 for British Columbia. Küner cut the dies from designs sent by Capt. William D. Gosset (q.v.) from Victoria. When the dies were finished, Küner struck trial pieces in silver and sent them with the dies to Sir James Douglas at Victoria.

References: Forrer, Leonard: Op. cit. Vol. III, pp. 247, 248  
 Reid, Robert L.: The Assay Office and the proposed Mint at New Westminster. 1926. pp. 96, 97.

## L

L

The letter L was used by the Lauer firm on the five-cent token of the Gesengverein Teutonia of Montreal (Breton 589) as an identifying mark. It appears twice at the bottom of the obverse, which shows the 1873-1890 version of the German Imperial eagle as used on the German coinage, much as did the regular mint marks of Imperial Germany.

LCW

These are the initials of Leonard Charles Wyon.

## LABOURE, SISTER CATHERINE

Perhaps the most popular of all Roman Catholic religious medals is what has been dubbed "The Miraculous Medal", which first appeared in France about 1832. It depicts Mary the mother of Christ, standing on a hemisphere on the obverse, with a letter M, surmounted by a cross, above two hearts on the reverse. The obverse only bears a legend, a prayer which, rendered in English, is, "O Mary, conceived without sin, pray for us, who have recourse to you".

In 1830 Catherine Laboure, then a young novice, while attending a Mass in the chapel of the Sisters of Charity of St. Vincent de Paul in Paris, experienced a vision of Mary, posed and dressed as shown on the medal, within a frame which bore the prayer in French. The frame turned to reveal the two hearts, the cross, and the letter M, and the novice heard a voice which commanded that a medal be made to this model, promising great grace to all who will wear it. The novice urged her father confessor to have the medal made, but not till 1832, when she was a full-fledged sister of the Order, was the first medal made, by a Paris medal-maker named Vachette.

It became instantly popular, and an official enquiry by the church in 1836 revealed that millions had been sold. The knowledge of the design soon crossed the Atlantic, and in Montreal both Grothe and Narcisse Beaudry struck medals of this type (Le Roux 632-634). After Confederation medals were struck for the Congregation of the



Immaculate Conception (Le Roux 1300), the Enfants de Marie de la Congregation de Notre Dame de Montreal (Le Roux 1303, 1323, 1324), and the Sodality of the Blessed Virgin of the College of Ottawa (Le Roux 1322).

Reference: Cribb, P. S.: The Miraculous Medal. Spink's Numismatic Circular. September 1977, pp. 359-361.

#### LACKIE MFG. CO.

An old, established Toronto manufacturer of badges and medals, now located in Scarborough. The firm has produced many medals for events and organisations relating to the Toronto region. It is known to have struck medals commemorating the diamond jubilee of Confederation in 1927 and the centenary of the city of Toronto in 1934. In 1961 the firm struck the medal for the silver jubilee of the Toronto Coin Club.

#### LALIBERTE, ALFRED 1878 - 1953;

A Quebec sculptor and medallist, whose work is of a very high order of excellence. He designed the Quebec Lieutenant-Governor's Medals for Sir C. Fitzpatrick, Hon. L. P. Brodeur, and Hon. N. Perodeau. He also designed the medals for the Council of Arts of Quebec, the St. Jean Baptiste Society, and La Patrie of Montreal. These medals were struck by Caron Freres (q.v.). One of his finest creations is the medal commemorating the tercentenary of the arrival at Quebec of Louis Hebert, the first permanent colonist of New France.

Reference: Clowery, Freeman: Medals of Lieutenant-Governors of Canada. 1972. p. 11.

#### LAMOND ET FILS

This Montreal firm of medallists acquired the manufacturing assets of Caron Freres when that firm went into bankruptcy. In 1937 the firm struck the medal of the second French Language Congress at Quebec, and in 1938 it struck Sylvia Daoust's medal commemorating the centenary of Saguenay. From 1944 the firm has struck the Long Service Medals of the Hudson's Bay Company. Award medals of the Montreal City and District Savings Bank were struck by the firm. Some medals were struck for the Bank of Montreal, including medals for the opening of the bank's museum in 1963, the centenary of the Quebec and Charlottetown Conferences in 1964, and the Canadian Numismatic Association Convention in Montreal in 1965.

## LA ROCHELLE MINT

The mint of La Rochelle began as a mint of the dukes of Aquitaine in the early middle ages. On the marriage of Henry II of England to Eleanor of Aquitaine, the mint came under English jurisdiction, and remained in English hands till 1351, when it was ceded to France by the Treaty of Bretigny. In 1372 it was retaken by the English and held till 1389, when it was returned permanently to France. From this time it was one of the French Royal Mints. In 1540 it was assigned the letter H as a mint mark.

The city of La Rochelle became a centre of trade with the New World after French colonies were founded at Quebec, Montreal, and Port Royal. In 1721 the mint was commissioned to coin copper for the French colonies. The commission was to be shared with the mints of Rouen, Nantes, and Bordeaux for the coinage of pieces of  $4\frac{1}{2}$ , 9 and 18 deniers from copper blanks obtained from Sweden. Only the 9 deniers was ever coined, La Rochelle and Rouen alone participating. The coinage from La Rochelle was struck in 1721 and 1722, most being struck in 1721, and bears the letter H prominently displayed. This is the only coinage struck by La Rochelle for circulation in Canada. The mint of La Rochelle was closed in 1838 by Louis Philippe.

## LAUER, LUDWIG CHRISTIAN MÜNZ-PRAGE ANSTALT

This prolific firm was established in Nuremburg in 1783, and was reorganised in 1860 under its present name. Ludwig Christian Lauer died in 1873 and left his widow and sons to carry on. The sons, Ludwig, Johann, and Wolfgang, acquired control in 1888.

The entire production of this firm has never been catalogued. The firm has struck medals, tokens, counters, toy money, etc. in enormous quantities. For Canada the firm struck the Gesangverein Teutonia tokens (Breton 589-605).

Reference: Forrer, Leonard: Op. cit. Vol. III, pp. 312-325.

## LAVRILLIER, ANDRE 1885 - 1958

A Paris engraver, who is best known for his having designed the five-franc pieces of 1933 - 1959. In 1919 he designed the plaque awarded by the Canadian National Exhibition, which shows on the obverse a bust of the then Prince of Wales. In 1937 he designed a medal commemorating the tercentenary of the birth of Father Marquette.

## LECLERC, SEBASTIEN 1639 - 1714

A draughtsman and engraver of Metz, who came to Paris in 1665. He became private engraver to Louis XIV in 1688, holding the post

till his death. He designed nearly all the medals struck at the Paris Medal Mint after 1683, including the famous Royal Family Indian Chief medals. These medals were engraved by such artists as Dollin, Hardy, Mauger, Roussel, Molart, and Bernard.

LEGASTELOIS, JULES PROSPER JOSEPH MARIE EDMOND 1855 -

A French sculptor and medallist, who was for a time a pupil of the famous Roty. Among the works of Legastelois are a beautiful plaque entitled, "La Jeunesse" and one portraying his parents. For Canada he designed award medals for the Banque Canadienne Nationale.

LENOIR, PIERRE CHARLES

A Paris medallist who designed a medallion to commemorate the fourth centenary of the discovery of the St. Lawrence River and Gulf in 1534 by Jacques Cartier. The medallion was struck at the Paris Medal Mint.

LEONHARD, WALTER

A sculptor of Munich, who designed the reverse of the medal issued by Dieffenbacher of Montreal for the Royal Visit of 1964. The obverse was designed and engraved by T. H. Paget (q.v.) and the medallion was struck by the mint of Karlsruhe. A reduction from this medallion was expertly prepared and struck by William Scully Ltd. (q.v.) of Montreal.

LETHIELLEUX, P.

The engraver of the dies for two medals of the University of Ottawa (Le Roux 1850, 1851) and a medal for the Archbishop and the Diocese of Ottawa (Le Roux 1099).

LEUENBERGER, PETER

A German engraver who has cut the dies for some of the medals struck by the Sherritt-Gordon Mint. In 1970 he copied Arnold Machin's bust of the queen for the obverse of the Indian Chief medal presented by the queen to Indian chiefs on the occasion of the centenaries of Manitoba and the North West Territories. The workmanship is as fine as if the die were cut by Arnold Machin himself.

The reverse of Regina's "Buffalo Days" medal of 1970 is also his work.

## LEWIS, FRED

An engraver at the Royal Canadian Mint while it was still the Ottawa branch of the Royal Mint. He designed the reverse of the small cent of 1920 to 1936, the dies being cut by W. H. J. Blakemore (q.v.).

## LEWIS, H., &amp; CO.

Toronto manufacturing jewellers of the late nineteenth century. The firm struck a badge for the Toronto General Hospital Training School for Nurses. (Le Roux 1530).

## LIEUTENANT-GOVERNOR'S MEDAL

In most of the provinces, the Lieutenant-Governors followed the example of the Governor-General of the Dominion by giving award medals for scholastic, athletic, and other achievements, at their personal discretion. The first province to institute such a medal was Quebec, in the time of Hon. L. F. R. Masson (1884-1887). These medals were designed and engraved by French artists and struck in France till 1918, when Quebec artists were commissioned to design them and cut the dies, and Quebec manufacturers to strike them. With one or two exceptions, this has been the general rule since. The Quebec series continued till the term of Hon. H. Lapointe, when the government decided to discontinue the series.

New Brunswick Lieutenant-Governors' Medals were awarded from 1904 till 1939, for competitions of the eighth grade at the High School Entrance Examinations. These medals have a clasp so that they might be worn by the recipients. All these early medals are of silver. The awarding of medals was resumed in 1961.

Manitoba's series dates from 1888. Ontario began to award medals in 1947 and Nova Scotia in 1961. Alberta's present series began in 1955, but an earlier Lieutenant-Governor awarded medals some sixty years ago. British Columbia has no official series, but some past Lieutenant-Governors awarded medals privately. No Lieutenant-Governor's Medals are known for Saskatchewan, Prince Edward Island, or Newfoundland.

New Brunswick's medals were struck first by A. Rosenthal of Ottawa, then by Henry Birks & Sons from the time of Hon. L. J. Tweedie to Hon. W. F. Todd, and by Elkington & Co. till 1939. Manitoba's early medals appear to have been struck by Dingwall of Winnipeg. From the time of Hon. J. D. McGregor to Hon. E. F. Willis they were struck by Birks. Ontario's medals were first struck by Roden Bros. and later by Birks Jewellers. Alberta's and Nova Scotia's are struck by Birks Jewellers.

Quebec's medals were designed and struck by various individuals and mints, as follows:

## LIEUTENANT-GOVERNOR'S MEDAL

	Obverse	Reverse	Struck
Hon. L.F.R. Masson (small)			New York
Hon. L.F.R. Masson (large)	L.A. Bottee	L.A. Bottee	Paris
Hon. A.R. Angers	L.A. Bottee	L.A. Bottee	Paris
Sir J.A. Chapleau	L.A. Bottee	L.A. Bottee	Paris
Sir L.A. Jette	L.A. Bottee	L.A. Bottee	Paris
Sir A.P. Pelletier	L.A. Bottee	L.A. Bottee	Paris
Sir F. Langelier	L.A. Bottee	L.A. Bottee	Paris
Sir P.E. Leblanc	L.P. Hevert	L.P. Hebert	Paris
Sir C. Fitzpatrick	A. Laliberte	A. Laliberte	Caron Freres
Hon. L.P. Brodeur	A. Laliberte	A. Laliberte	Caron Freres
Hon. N. Perodeau	A. Laliberte	A. Laliberte	Caron Freres
Sir Lomer Gouin	H. Hebert	H. Hebert	
Hon. H.G. Carroll	J. Bailleul	J. Bailleul	Bertrand
Hon. E.L. Patenaude	Sylvia Daoust	Sylvia Daoust	Canale Lamond
Sir E. Fiset	Sylvia Daoust	Sylvia Daoust	Lamond
Hon. G. Fauteux	Sylvia Daoust	R. Thibeault	Lamond
Hon. O. Gagnon	M. Plamondon		Lamond
Hon. P. Comtois	R. Thibeault		Lamond

References: Clowery, Freeman: Medals of Lieutenant-Governors of  
Canada. 1972.  
McLachlan, R. W.: The Sir Charles Fitzpatrick Medal.  
"The Numismatist" October 1919.

## LITTLE &amp; TAYLOR

Manufacturing jewellers of Victoria, B.C. In 1958, on the occasion of the centenary of the creation of the Crown Colony of British Columbia, the firm produced a charming enamelled medal for sale to various centennial committees for use as awards in competitions. The medal is in the shape of a dogwood blossom, in silvered bronze with white enamelled petals and a yellow enamelled centre which carries a centennial crest.

Reference: The Official B. C. Centennial Competition Award. The Canadian Numismatic Journal, December 1959. p. 461.

## LOMBARDO, ORAZIO

A Milanese engraver who came to Canada in 1951 and settled in Sherbrooke, Quebec. In 1957 he founded Canadian Artistic Dies (q.v.), a highly successful firm which has struck a large number of commercial medals over the years. Among his designs are the "two queens" centennial medal of 1967, a medal for the opening of the Trans-Canada Highway, and a medal for the diamond jubilee of the Royal Canadian Mint. The obverse of the Centennial Voyageurs medal is also his design.



A University of Ottawa Medal, engraved by Lethielleux



The Reverse of the R.C.M.P. Long Service & Good Conduct Medal, by H. S. Low



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The Trans-Canada Highway Medal, 1962 by Orazio Lombardo

He cut the dies for Elizabeth Wyn Wood's Churchill medal of 1965, the medal for the centenary of the Charlottetown Conference in 1964, the Centennial Voyageurs medal, the centennial medal issued in Stanstead, Quebec, and the short series of medals honouring hockey stars. The gold and silver reductions of the beautiful centennial medal struck at Karlsruhe are also his work.

#### LOMBARDO MINT

About 1970 Canadian Artistic Dies (q.v.) began to use this name.

#### LOVETT, GEORGE HAMPDEN 1824 - 1894

A New York medallist, who produced a large number of medals for various organisations in the United States. For Canada he produced a medal for the Montreal Presbyterian College (Le Roux 1229) and the prize medal for French Poetry of Laval University (Le Roux 665).

#### LOW, H.S.

The first Engraver of the Royal Canadian Mint. He held the post from the opening of the Ottawa mint in 1908 till his death in 1940. He cut the dies for the Privy Seals of the Governors-General of Canada from the Earl of Aberdeen to Lord Tweedsmuir, and designed the reverse of the Royal Canadian Mounted Police Long Service & Good Conduct Medal.

#### LYMBURNER, M. E.

A Montreal die-sinker and engraver, active in the last quarter of the nineteenth century. His business cards are listed by Breton as #579-581. He struck trade tokens and medals, including the following:

Tokens of E. A. Cardinal	Breton 576, 577
Pius IX memorial medals 1878	Le Roux 1640-1642
Quebec Provincial Exhibition 1877	Le Roux 1500
Opening of Windsor Hotel 1878	Le Roux 1535
Dominion Exhibition Montreal 1880	Le Roux 1502-1505
Provincial Exhibition Montreal 1881	Le Roux 1506
Dominion Exhibition Montreal 1882	Le Roux 1507
Fete Nationale de Quebec 1880	Le Roux 1740
Montreal Carnival	Le Roux 1145
Montreal Ice Palace	Le Roux 1150-1154
Cathedral of Montreal	Le Roux 1175

St. Lawrence River Cruises 1878,1882	Le Roux 1450,1451
St. Anne de Beaupre Pilgrims' medals	Le Roux 1671-1673,1675
St. Jean Baptiste Pilgrims' medals	Le Roux 1732-1734
Pharmaceutical Association of Manitoba	
Medals for the Christian Endeavour Society	

#### LYONS MINT

A mint began to function at Lyons early in the tenth century under the counts and marquises of Lyons. It later became an episcopal mint, and was later recognised by Philip the Fair as such when the Lyonnais region was annexed to the crown. In 1415 a Royal mint was opened at Lyons and the archbishops of Lyons ceased to coin money. As a Royal mint Lyons became one of the chief mints of France, and was assigned the letter D as a mint mark in 1540.

From 1710 to 1713 the mint at Lyons struck billon pieces of 30 deniers, which came to be known as "mousquetaires". Large shipments of these pieces were sent to New France in later years. Thus the contribution of the mint of Lyons to Canadian numismatics is indirect. The Lyons mint was closed in 1858 by Napoleon III.

#### MISCELLANEA

The Newmarket Agricultural Society awarded in 1840 to the "best ploughman, a silver medal worth 15 shillings".

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Did you see? Clarke, W.N., J.G. Esler. 1972. The Bank of London in Canada. Western Ontario Historical Notes. XXVI. 1 - 12.

ooooo

ERRATA - Volume 15, No. 4. Please change your copy.

p. 104. HOLTZHEY - line 1, second last word, delete "NEW".

p. 99. HEATON, 2nd para, part of line 4 - read "After 1850 the firm began to receive orders for British Colonial coinages which the Royal Mint was unable to fill .....

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Mark in your calendars that the breakfast meeting for the Canadian Numismatic Research Society will be at 0800 hrs on Friday, July 25, at Montreal. We hope you can all attend.

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CHARLES EDWARD PARKER, C.A.  
December 8th, 1979

The numismatic community has lost a valued member in the person of Charles Edward Parker. In 1979 he was elected a Fellow in the C.N.R.S. and was currently working on a project for the Society when he died. He collected tokens, coins and stamps. His knowledge and contribution to the field of tokens will be missed. He was recognized as an expert in the field of Manitoba tokens. He was a member of the C.N.A., A.N.A., C.A.T.C., T.A.M.S., and the American Vecturist Association.

Ed was born in Winnipeg and served with the R.C.A.F. from 1943 to 1945. He was a chartered accountant and was employed by the Income Tax Department until he retired in 1974. He will be missed by his family and many numismatic friends.

CANADIAN NUMISMATIC RESEARCH SOCIETY

ANNUAL REPORT OF THE TREASURER

(Period ending December 31,  
1979)

INCOME	
Fellowship dues	300.00
Sale of Transactions	190.57
Bank interest	87.17
	<u>577.74</u>
EXPENSES	
C.N.A. Dues	15.00
General expense	165.20
Editor expense	761.25
	<u>941.45</u>
NET DECREASE IN MEMBERS EQUITY	<u>363.71</u>
MEMBERS EQUITY	
ASSETS	
Cash in bank	537.44
LIABILITIES	
Prepaid Dues	<u>250.00</u>
EQUITY	<u>287.44</u>
RECONCILIATION	
Balance at August 1, 1978	651.15
Deduct as above	<u>363.71</u>
Balance at December 31, 1979	<u>287.44</u>

K.A. Palmer, Treasurer

TRANSACTIONS  
of  
THE CANADIAN NUMISMATIC  
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Vice-President - J.R. Becker

Secretary Treasurer - K. Palmer

Editor - R.W. Irwin

I S S N 0045-5202

CANADIAN HISTORICAL MEDALS  
MILITARY WELCOME HOME COMMEMORATIVE MEDALS

Ross W. Irwin

Family and relatives eagerly look forward to the safe return of soldiers from wars. To commemorate the end of a war, and the return of their residents home, many municipalities presented engraved watches or other tokens of their appreciation to the soldiers for the services rendered to their country. Other municipalities presented returned soldiers with a commemorative medal.

These military welcome home commemorative medals are interesting. While many were from stock patterns that were promoted by each of the large manufacturing jewellers there are a great many medal designs that were specifically created for a municipality. The numbers actually struck or issued are seldom available but in most instances would be very small, probably less than 50.

1. WELLAND COUNTY, 1866.

Obv: A field gun on a turf, to left; above, the name FORT ERIE; below, the date JUNE 2nd 1866. Rev: In a circle, the words PRESENTED BY THE/COUNTY OF WELLAND. Recipients name is engraved in script in the centre. In silver, white metal and bronze. 35 mm. Struck at Montreal. Awarded by the County Council to 6 officers and 102 other ranks who participated at the battles of Ridgeway and Fort Erie in 1866.

2. NORWOOD VILLAGE, 1885.

Obv: Engraved VILLAGE/OF/NORWOOD/TO/PTE. M. SEERY/G Co/MIDLAND/BATT. Rev: Within a wreath of maple leaves, with a beaver at the base is engraved NORTH/WEST/REBELLION/CANADA/1885. Ring suspender and ribbon with buckle. Silver.

3. VICTORIA COUNTY, 1885.

Obv: A rope annulus on a Maltese cross; within the annulus the date 1885 engraved. The cross bears broad edges and small balls at the 8 major points. Rev: plain, engraved CORP. J. KEELE, VICTORIA COMPANY MIDLANDERS. The medal is suspended by a small ring to a bar brooch. The brooch bears a rising sun at the top and is engraved in raised undercut letters BATOCHE in a semi-circle. In gold. Prepared by P.W. Ellis, Toronto. 31 issued.

4. CITY OF TORONTO, 1901.

Obv: A helmeted soldier bearing a shouldered rifle being welcomed by a woman with outstretched arms, and a dog. Grape clusters decorate the upper left. Rev: A dove, bearing a ribbon inscribed WELCOME HOME, superimposed on a ceremonial sword. Around the hilt of the sword an oak wreath. Within the wreath the words SOUTH AFRICA and the year 1900. Around the edge, the words CANADA'S BRAVE BOYS. Maple leaves and designers name at base. The piece bears a Royal crown at the top and is suspended from two short chains from a brooch.

The brooch is a triple scroll inscribed TORONTO/WELCOMES/HER SONS on crossed rifles, a maple leaf between the scrolls. In silver, 32 mm. Struck by J.E. Ellis, Toronto. Engraved on the edge NO 4512 SGT. A. PURVIS, KITCHENER'S HORSE. About 4,500 struck.

#### 5. TOWN OF WESTMOUNT, QUEBEC, 1900.

Rev: An annulus bearing at the top the words TOWN OF and below CANADA. A tablet across the centre bears the word WESTMOUNT. Below the tablet the Union flag and above, the sun and mountains. Rev: The words PRESENTED/BY THE/TOWN OF WESTMOUNT/TO/"HERMANN MURRAY"/AS A REGOGNITION/OF HIS SERVICES/TO QUEEN & EMPIRE/IN/SOUTH AFRICA. The piece is surmounted by a Royal crown and ring suspension. At each side of the crown are scrolls bearing ANIMO and ET FIDE on the obverse and 1899 and 1900 on the reverse. In bronze with enamel insets.

### WORLD WAR I

#### 6. STOCK PATTERN #1

Obv: On a scroll, the Coat of Arms of Canada, surmounted by an Imperial crown; below, a plain rectangular tablet. On either side a wreath of laurel and ornamentation below the tablet. Rev: On a disc, the words PRESENTED TO/--/WHO FOUGHT IN THE/GREAT WAR FOR/WORLD FREEDOM/1914 1918. Below, a shield on a scroll surmounted by an Imperial crown, all within two laurel branches. Ring suspender. 32 mm.

#### 7. STOCK PATTERN #2

Obv: Britannia with sword and shield standing behind a sailor and soldier on one knee, each holding a rifle with fixed bayonet, ships and guns in the background. Two sprigs of laurel in the exergue. On a double scroll around the upper edge, the words HE FOUGHT FOR FREEDOM AND HONOUR. Rev: On a disc the words PRESENTED TO/--/FOR GALLANT SERVICE/IN THE/GREAT WAR/1914-1918. Below, a shield bearing the Royal and Imperial cypher, surmounted by a beaver, to left. All within a branch of 10 maple leaves on the left and 9 laurel leaves on the right. Ring suspender. 28 mm. In bronze. Mfg. by Birks.

#### 8. STOCK PATTERN #3

Same as Stock Pattern #2 except the inscription on the reverse reads IN/COMMEMORATION OF/--/WHO MADE/THE SUPREME SACRIFICE/IN THE GREAT WAR/1914-1918. In silver.

#### 9. STOCK PATTERN #4

Obv: Britannia standing, with the Union shield at right hand; her left hand holds a branch of laurel over a soldier wearing a forage cap; the inscription FOR SERVICE above. Rev: The words PRESENTED/TO/--/BY THE CITIZENS/OF/--/FOR GALLANT SERVICES/IN THE/GREAT WAR/1914-18. Ring suspender. In bronze, 30 mm. Mfg by Roden Bros., Toronto.

#### 10. STOCK PATTERN #5

Obv: A soldier standing before a draped Union flag with rifle and fixed bayonet. Above, a ribbon inscribed WHEN SHALL THEIR GLORY FADE; below, on a ribbon, the word CANADA. Between the ribbons, to left a sprig of maple leaves; to right, a sprig of laurel. Rev: plain. Oval 34 x 31 mm. Ring suspender. In bronze.

## 11. STOCK PATTERN #6

Obv: Central on a shield, a soldier standing with a rifle and fixed bayonet before a draped flag. Below the soldier a branch of laurel and a branch of maple tied at the base. The shield bears a broad polished edge and is surmounted by a beaver on a log, to right. Rev: The words PRESENTED TO/--/FOR GALLANT SERVICES/IN THE/GREAT WAR/1914-18. Ring suspender. 30 x 24 mm. Mfg. by Ryrie Bros., Toronto.

## 12. STOCK PATTERN #7

Same as Stock Pattern #7 except reverse bears no inscription. The ring suspension is not present. In bronze.

## 13. ARTEMESIA TOWNSHIP, ONTARIO

Rev: An 8 pointed Maltese cross laid on a wreath of laurel; in the centre a disc bearing a laurel wreath tied at the base and engraved and filled GREAT WAR/DUTY/NOBLY DONE/1914-1918. Rev: Plain, engraved PRESENTED/-TO-/WM/HAZARD. Ring suspender. 43 mm across the points. Brooch is a tablet engraved ARTEMESIA/GREY/COUNTY and bears a single maple leaf at each end and acanthus above. Sterling silver. Roden Bros.

## 14. BRIERCREST DIST., SASKATCHEWAN

Stock pattern 6 engraved to John Carvell and BRIERCREST DIST. In 10K gold.

## 15. BENTINCK TOWNSHIP, ONTARIO

Stock pattern 6 engraved to J. Livingstone and BENTINCK. In 10K gold. Has a fancy brooch bar.

## 16. BROCK TOWNSHIP, ONTARIO

Stock pattern 6 ~~obverse~~ Reverse plain but engraved PRESENTED TO/R. HEARD/BY/CITIZENS OF BROCK TP./1914 1918. Suspended from a plain brooch engraved BROCK. In 10K gold.

## 17. BROTHERHOOD OF RAILWAY TRAINMEN

Obv: Victory bearing a wreath with ~~man~~ and sword before. Inscribed FOR SERVICE/IN THE/WORLD WAR/FOR LIBERTY/AND FOR/FREEDOM/OF/NATIONS. Rev: Inscribed PRESENTED/BY THE/BROTHERHOOD OF/RAILWAY TRAINMEN/TO ITS MEMBERS/WHO GAVE THEIR SERVICE/TO THEIR COUNTRY/FOR THE SAKE OF/DEMOCRACY/AND/UP-LIFTING/OF/HUMANITY. An 8-pointed star, 35 mm, with ring suspender and white ribbon. Mfg. by H Co., Newark, NJ. In bronze. Awarded to Canadian and U.S. ex-servicemen. (Ref: Woodstock Daily Sentinel Review, May 14, 1920, illust.)

## 18. BROWNSBURG PATRIOTIC ASS'N, QUEBEC

Obv: A wreath of maple leaves enclosing KING AND COUNTRY, two flags and a beaver extending beyond the circular part of the medal. Rev: Inscribed A TOKEN OF GRATITUDE PRESENTED TO -- In silver, 23 mm. Mfg by Birks, Montreal.

## 19. CALEDONIA VILLAGE, ONTARIO

Obv: The Coat of Arms of the County of Haldimand. Rev: An annulus inscribed IN COMMEMORATION OF THE GREAT WAR 1914/FOR DUTY NOBLY DONE; within the annulus PRESENTED/TO/a bar tablet for engraving/a scroll/ BY THE/VILLAGE OF CALEDONIA. In sterling silver, 31 mm. Suspended from a brooch inscribed OVERSEAS.

## 20. CARDSTON, ALBERTA

Obv: The Coat of Arms of Alberta within a wreath of maple; around the edge an annulus inscribed CARDSTON'S WELCOME TO RETURNED SOLDIERS-1919. Rev: Inscribed around the edge YOU WENT, YOU FOUGHT, YOU CONQUERED C.E.F.; within, the inscription GREAT/WORLD WAR/1914-1918. In bronze, 32 mm. Mfg by Caron Frere, Montreal.

## 21. CHARLOTTETOWN FIRE DEPARTMENT, P.E.I.

Obv: Within an ornate border a ladder superimposed by crossed fire axes, crossed nozzles, hose spanner and a fireman's helmet. Rev: Engraved C F D/TO/W.J. PROUD/C E F. Ring suspender. Oval, 32 x 25 mm.

## 22. DELORAINE TOWN, WINCHESTER MUNICIPALITY, MANITOBA

Stock pattern 6. Reverse engraved to R. Hanson and DELORAINE AND WINCHESTER. In 10<sup>v</sup> gold.

## 23. DEPOT HARBOUR, ONTARIO

Obv; The Coat of Arms of Canada on a base design with Imperial crown above; the Union flag to left and the Canadian ensign to right with maple leaves on each side. Above the design, the words DEPOT HARBOR/CITIZENS, and below, the words HONOR THEIR/GREAT WAR VETERANS. Rev: plain, within a wreath of laurel tied at the base; engraved PTE/B.J. SPRUNT/C.A.S.C./2590949. In 14K gold, 32 mm, with ring suspender. Mfg by Ryrie Bros., Toronto.

## 24. TOWN OF DRUMMONDVILLE, QUEBEC

Obv: The Coat of Arms of the town of Drummondville within an annulus inscribed LA VILLE DE DRUMMONDVILLE A SES SOLDATS. Rev: The inscription THE TOWN/OF/DRUMMONDVILLE/TO HER SOLDIERS with the year 1919 at the base. In bronze, 32 mm, ring suspender. Mfg by Caron Freres, Montreal.

## 25. DURHAM VILLAGE, ONTARIO

Obv: A cross formee with decorated arms; on a disc within the cross the words engraved SERGT.P.A. MARSHALL/KILLED IN ACTION/NOV 18th 1916. Rev: Centre of cross engraved PRESENTED TO/HIS MOTHER/BY THE CITIZENS/OF/DURHAM. Ring suspender. 32 x 32 mm.

## 26. EAST GWILLIMBURY TOWNSHIP, ONTARIO

Stock pattern 6 with reverse engraved to G. PRICE/BY THE TOWNSHIP/OF EAST GWILLIMBURY. In 10K gold.

Obv: The family Coat of Arms of Sir John C. Eaton with monogram JCE above between two laurel branches. Rev: Inscribed PRESENTED/TO/ on a scroll is engraved recipients name J.W. HINDS/BY/SIR JOHN C. EATON/ AS A MARK/OF APPRECIATION/OF/SERVICES/IN THE GREAT WAR/1914-1918. Ring suspender. Rectangular with angled corners, 29 x 21 mm. In 14K gold. Olive ribbon. 2042 medals presented.

## 28. ELDERSLIE TOWNSHIP, ONTARIO

Stock pattern 6 with reverse engraved to SPR. JOS. BELL and the name ELDERSLIE. In 10K gold.

## 29. ELNORA, ALBERTA

Stock pattern 6 with reverse engraved to A. DYE and the name ELNORA, ALTA. In 10K gold.

## 30. FORT WILLIAM PATRIOTIC LEAGUE, ONTARIO

Obv: A cross formee with central disc engraved IN MEMORY OF THE GREAT WAR 1914-1918 and the initials RCG in script. Rev: Engraved PRESENTED BY THE/F.W.P.L. Ring suspender and black ribbon. In gold.

## 31. FRASER VALLEY SCHOOL TRUSTEES, BRITISH COLUMBIA

Obv: PRESENTED BY THE SCHOOL TRUSTEES/FRASER VALLEY/B.C.(dove)/RIGHT-EOUSNESS/AND PEACE/1919. Rev: HONOR THE LIBERATORS/FOR/ALL HUMANITY/ JUSTICE/FREEDOM/THEIR/MEMORY LIVES. In aluminum, 22 mm.

## 32. GEORGINA TOWNSHIP, ONTARIO

Obv: A stylized cross formee with wide edges and laurel between the arms of the cross. A central disc is plain. Rev: Plain, engraved PRESENTED/TO/MR & MRS N. HARVEY/IN LOVING MEMORY/OF THEIR SON/J.I. HARVEY/WHO FELL ON THE/FIELD OF HONOR. Ring suspender. In 10K gold, 30 x 30 mm.

## 33. GRIMSBY, ONTARIO

Obv: The Coat of Arms of the town of Grimsby. Rev: An annulus inscribed IN COMMEMORATION OF THE GREAT WAR 1914.FOR DUTY NOBLY DONE. Within the annulus PRESENTED/TO/ the name PTE. W.E. SCHWAB engraved on a scroll/ BY/THE/98 Batt engraved on a ribbon/TOWN OF GRIMSBY. Ring suspender. In silver, 31 mm.

## 34. HAVELOCK, ONTARIO

Obv: As stock pattern 5 except CANADA is replaced with FOR KING AND COUNTRY. Rev: Within a wreath of laurel the inscription FOR/SERVICE/ TO/--/FROM THE/CITIZENS/OF/HAVELOCK ONT. In brass, 29 mm.

## 35. KEEWATIN, ONTARIO

Obv: Stock pattern 2. Rev: As stock pattern 2 but engraved to FRANK W. BEATTY. To left of small shield is KEEWATIN ONT. and to right is AUG-4-1919. Ring suspender with black ribbon of watch fob type. In silver, 28 mm. Mfg by Birks, Montreal. Note: the date refers to the actual celebration on the ball grounds when the mayor presented the awards.

## 36. KNIGHTS OF PITHIAS, LODGE NO. 6, BRITISH COLUMBIA

Obv: Supreme Lodge Knights of Pitias/(symbols)/European War Medal  
 Rev: Knight/j.r.h. Bole/member of//lodge No. 6/B.C. In bronze, 32 mm.

## 37. LA TUQUE, QUEBEC

Stock pattern 1 with obverse stamped LA TUQUE on plaque. Reverse engraved to WESLEY CREIGHTON. In silver.

## 38. LENNOXVILLE, QUEBEC

Obv: Stock pattern 1 with plaque engraved LENNOXVILLE. Rev: Stock pattern 1, engraved to recipient PTE F.N. DAY. Suspended from a black ribbon. In silver.

## 39. LINDSAY, ONTARIO

Obv: The Coat of Arms of the town of Lindsay within a wreath of maple; around the edge an annulus inscribed LINDSAY HONORS HER FALLEN/C.E.F.  
 Rev: Inscribed in English lettering IN MEMORY/OF --. In silver and in bronze, 32 mm. Mfg by Caron Freres, Montreal.

## 40. LINDSAY, ONTARIO

Obv: Same as 39 except annulus reads LINDSAY'S WELCOME TO RETURNED SOLDIERS/C.E.F. Rev: A wreath of laurel and space for engraving a name. In bronze, 32 mm. Mfg by Caron Freres, Montreal.

## 41. LOGANTON, SASKATCHEWAN

Obv: Stock pattern 9. Rev: A rectangular tablet upon two branches of olive. Tablet engraved P. DAVIS/FROM/R.M. LOGANTON S45. In silver, 31 mm. Ring suspender. Mfg by Roden Bros., Toronto.

## 42. MANKOTA, SASKATCHEWAN

Obv: The words KING/AND/COUNTRY within a wreath of maple; around the edge an annulus inscribed MUNICIPALITY. OF. MANKOTA. SASK. At the top, the Union flag and Canadian ensign, crossed and draped and surmounted by a beaver, to right. Rev: An annulus inscribed PRESENTED/A TOKEN OF GRATITUDE; within the annulus TO/K.E. CAMERON/1914-1918. Suspended by a ring to a watch fob having blue, white and red colour and plain brooch bar. In silver, 26 mm. Mfg by Birks, Montreal.

## 43. MIDLAND, ONTARIO

Obv: Stock pattern 9. Rev: Engraved to PTE C.B. HEBNER and MIDLAND on stock pattern 9. In bronze, 30 mm.

## 44. MINIOTA, MANITOBA

Obv: Britannia seated, with shield and trident, a four stack ship on horizon. Rev: An annulus inscribed MUNICIPALITY OF MINIOTA/+ MANITOBA; within the annulus IN RECOGNITION OF SERVICES FOR FREEDOM & HONOUR/GREAT/EUROPEAN/WAR/1914-1918. Edge stamped STERLING and engraved TROOPER WILLIAM BELL. Ring suspender. Ribbon 33 mm, red, white and blue, equal widths. In silver, 35 mm. Mfg by Dingwall, Winnipeg.



## 45. MOUNT FOREST, ONTARIO

Stock pattern 6 with recipients name engraved and MT. FOREST. In gold.

## 46. MOUNT MORIAH LODGE NO. 35 A.F.&amp;.A.M.

Obv: OVERSEAS SERVICE/MOUNT MORIAH LODGE NO. 35 A.F.& A.M. Rev: PRESENTED TO BRO. G. FRANCOM 1920. In gold. Ribbon.

## 47. MOSA TOWNSHIP, ONTARIO

Stock pattern with recipients name and MOSA engraved. In 10K gold.

## 48. NEWMARKET, ONTARIO

Stock pattern 6 machine engraved to R.J. BUNN and NEWMARKET. In 10K gold.

## 49. NICHOL TOWNSHIP, ONTARIO

Stock pattern 6 engraved to recipient and name NICHOL engraved. In gold. 180 medals awarded.

## 50. NOTTAWASAGA, ONTARIO

Stock pattern 6 engraved to L. MORRISON and name NOTTAWASAGA struck. In gold, 10K.

## 51. OIL SPRINGS, ONTARIO

Similar to 25, central disc plain. In 10K gold.

## 52. ORILLIA, ONTARIO

Obv: The Arms of the town of Orillia within an annulus inscribed ORILLIA'S RECOGNITION OF WAR SERVICE. 1914-1919. Rev: Two branches of maple leaves tied at the base; centre engraved with name, battalion and 1914-19. Ring suspender with purple ribbon. Brooch is a tablet with bevelled outer edge and beaver to left. In bronze, 31 mm. "The Committee requests that the medal be returned to W.S. Frost & Co. Diamond Hall, who will engrave name, rank, unit, year of enlistment and discharge, free of charge."

## 53. PORT DALHOUSIE, ONTARIO

Obv: A three masted sailing ship, to left, in full sail, G.R. engraved below. Rev: A rectangular plaque, with laurel sprays at each side, inscribed PRESENTED TO/L.F. DELL/AS A MOMENTO FOR/HIS SERVICES/OVERSEAS/BY THE CITIZENS OF/PORT DALHOUSIE/ONT. Ring suspender. In brass, 26 mm.

## 54. RAMA TOWNSHIP, ONTARIO

Stock pattern 4 engraved on the reverse to recipient and RAMA TP. Ring suspender. In branze, 30 mm. Brooch bar ends bevelled, inscribed IN MEMORIAM, beaver above.

## 55. RICHMOND, QUEBEC

Stock pattern 1 stamped RICHMOND QUE. Reverse engraved name of recipient. Black ribbon. In silver.

## 56. ROCKWOOD, MANITOBA

Obv: A beaver on a log, to left, within two laurel sprays tied at the base; INCORPORATED above the beaver and 1889 below. Around the edge MUNICIPALITY OF ROCKWOOD/MANITOBA. Rev: An annulus inscribed MUNICIPALITY OF ROCKWOOD/GREAT EUROPEAN WAR MEDAL; within the annulus, FOR SERVICE/1914/TO KING/AND/COUNTRY. Edge engraved PTE. S.B. WEBB, No 186277. Ring suspender with blue, white and red ribbon. In silver, 38 mm. Mfg by Dingwall, Winnipeg.

## 57. RUSSELL, MANITOBA

Stock pattern 1 with plain tablet. Reverse engraved to J.H. CAMERON. Brooch bar with bevelled edge inscribed RUSSELL MAN. with beaver above. In silver. Three link chain attaches brooch to piece.

## 58. SAULT STE. MARIE, ONTARIO

Obv: The Coat of Arms of the city of Sault Ste. Marie. Rev: Inscribed PRESENTED/BY THE/CORPORATION OF THE/CITY OF SAULT STE MARIE/IN COMMEMORATION/OF VICTORY IN THE/SECOND WORLD WAR/1939-1945; four maple leaves at each side. In bronze, 38 mm.

## 59. SEAFORTH, ONTARIO

Obv: A cross formee with plain central disc. Rev: Engraved, PRESENTED TO/PTE JOHN STEWART/BY THE CITIZENS/OF SEAFORTH/ON HIS RETURN/FROM/ACTIVE SERVICE. Brooch engraved GREAT WAR 1914-18. In 10K gold. 26 mm x 26 mm.

## 60. SHAWINIGAN FALLS, QUEBEC

Obv: A soldier with rifle and flag; around the upper edge the words HONNEUR AUX VAILLANTS/1914-1918. Rev: An Indian before a falls and river; around the edge the words RECONNAISSANCE DES CITOYENS DE SHAWINIGAN FALLS. In copper, 38 mm. Ring suspender.

## 61. SHEDIAC, NEW BRUNSWICK

Stock pattern 1 with SHEDIAC-N.B. stamped on tablet on obverse. Reverse is stock pattern engraved to F. MURPHY. Black ribbon. In silver.

## 62. SHOAL LAKE, MANITOBA

Stock pattern 1 with obverse tablet stamped SHOAL LAKE. Reverse is stock pattern 1 engraved to WM. NICHOLSON. In silver.

## 63. SOURIS &amp; GLENWOOD, MANITOBA

Obv: A soldier, to right, holding a rifle and bayonet. Rev: An annulus inscribed \*SOURIS & GLENWOOD\*/MANITOBA; within the annulus, FOR SERVICE/1914/ 1918/TO KING/AND/COUNTRY. Ring suspender. In silver, 38 mm. Mfg by Dingwall, Winnipeg.

## 64. STANSTEAD, QUEBEC

Obv: 1914-18/IN RECOGNITION OF YOUR SERVICE IN THE GREAT WAR JUNE 10.19 STANSTEAD QUE. In gold.

## 65. STONEWALL, MANITOBA

Obv: A quarry hoist and pile of finished stone within an annulus inscribed TOWN OF STONEWALL/MANITOBA. Rev: An annulus inscribed TOWN OF STONEWALL+/GREAT EUROPEAN WAR MEDAL+; within the annulus, FOR SERVICE/1914/TALKING/AND/COUNTRY. Edge named to SAPPER A.J. SMITH 719116. In silver, 38 mm. Mfg by Dingwall, Winnipeg.

## 66. SYDENHAM TOWNSHIP, ONTARIO

Obv: Within a wreath of maple leaves, a disc. Engraved on the disc GREAT WAR/DUTY/NOBLY DONE/1914-1918. Rev: Engraved PRESENTED/TO/PTE/JAMES A./MORRISON/58th BN. Brooch is a tablet with maple leaf at each end and acanthus above, engraved SYDENHAM TOWNSHIP GREY COUNTY. Brooch fixed to piece by two link chain. In silver, 40 mm. Mfg by Roden Bros. Toronto.

## 67. TAY TOWNSHIP, ONTARIO

Obv: stock pattern 4. Rev: Stock pattern 4 engraved to PTE J.B. FRASER and TOWNSHIP OF TAY. In bronze.

## 68. TILLSONBURG, ONTARIO

Obv: Stock pattern 6 but soldier omitted and replaced by PRESENTED BY THE/TOWN OF/TILLSONBURG/FOR/OVERSEAS/SERVICES. Rev: plain. Brooch is a beaver to left above a tablet engraved L.E. CARLE. Ribbon is blue, white and red silk. In silver, 30 mm x 24 mm.

## 69. TREHERNE, MANITOBA

Stock pattern 6; reverse machine engraved to W.H. HOUSE and TREHERNE. In 10K gold.

## 70. VICTORIA COUNTY, ONTARIO

Obv: The Coat of Arms of Victoria County within an annulus inscribed VICTORIA COUNTY HONORS HER FALLEN. Rev: A plain field within a laurel wreath for engraving name of recipient. In bronze, 31 mm. Ring suspender with purple ribbon and plain brooch bar with V-ends. Mfg by Caron Freres, Montreal.

## 71. VICTORIA COUNTY, ONTARIO

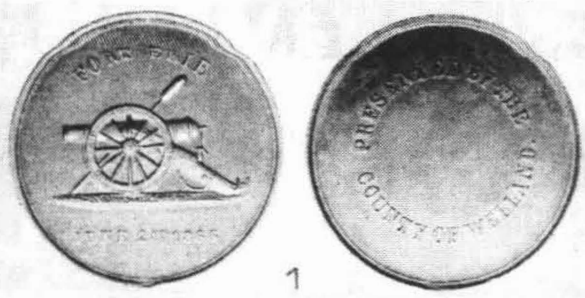
Obv: Same as 70 except annulus reads VICTORIA COUNTY'S WELCOME TO RETURNED SOLDIERS C.E.F. Rev: Within a laurel wreath is engraved CAPT/E.F. LeCRAW/109th BN/CAN INF/15-17. Red silk ribbon with brooch bar as 70; in bronze, 31 mm.

## 72. WALLACEBURG, ONTARIO

Stock pattern 4 with recipients name engraved on stock reverse with WALLACEBURG struck. Brooch bar has bevelled ends and beaver above. In silver, 31 mm.

## 73. WELLAND, ONTARIO

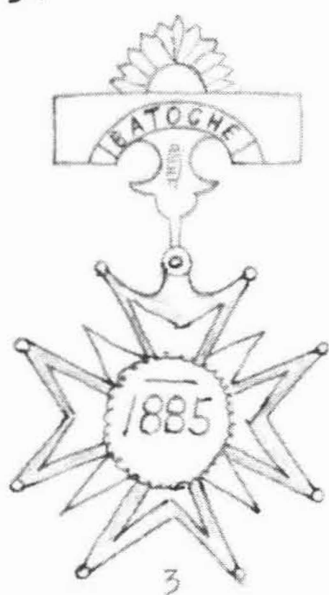
In 10K gold.



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2



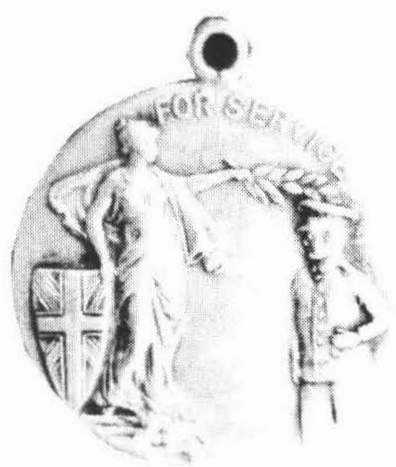
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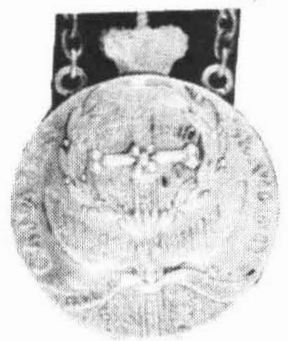
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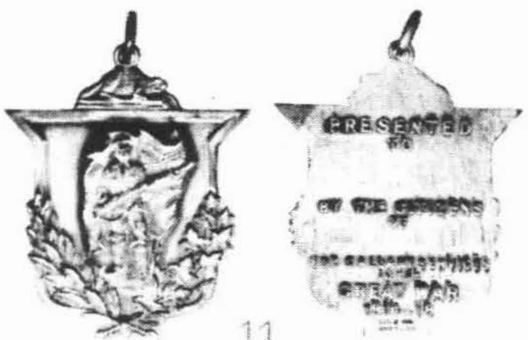
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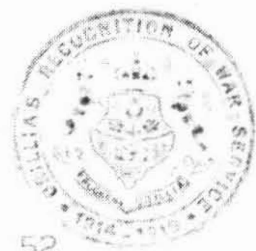
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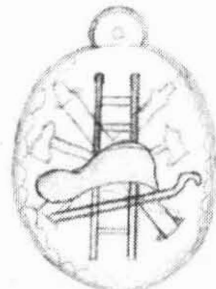
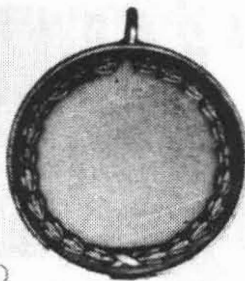
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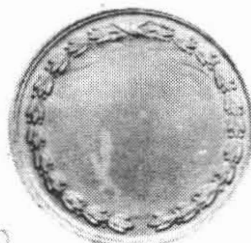
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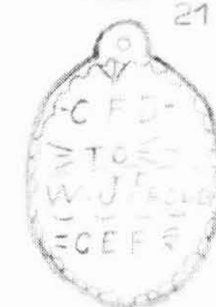
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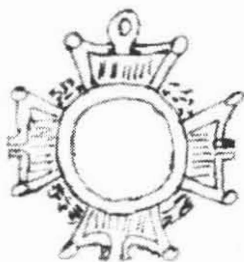
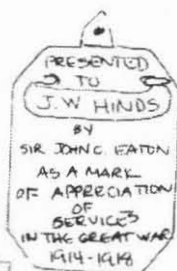
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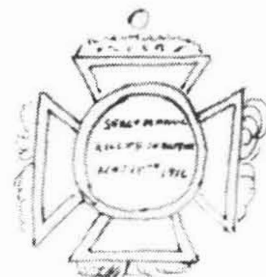
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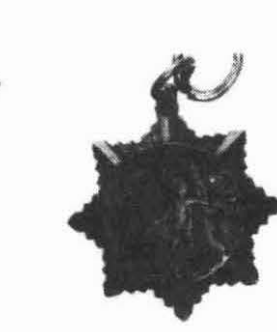
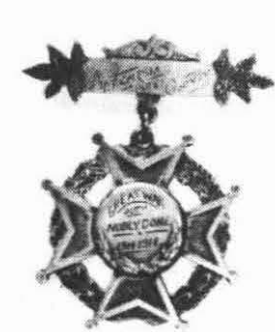
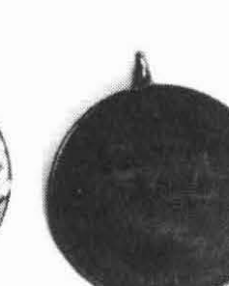
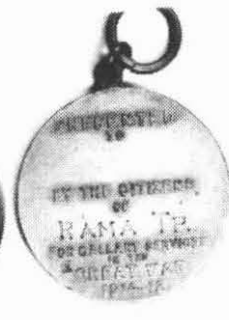
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25



## 74. WESTON, ONTARIO

Obv: A decorated cross formee with outer arms bulged at centre and highlighted with engraving tool; inner disc is engraved PRESENTED BY THE CITIZENS OF WESTON TO/rank and name/ON HIS RETURN FROM ACTIVE SERVICE 1919. Reverse is plain. Ring suspender and red, white and blue ribbon to a brooch with acanthus above and at ends; tablet is engraved WESTON. In 10K gold, 27 mm x 27 mm.

## 75. YORK, PRINCE EDWARD ISLAND

Obv: Stock pattern 1 with tablet stamped YORK+PEI. Rev: Stock pattern engraved to REUBEN N. WATTS MM. In silver. About 10 awarded from funds remaining from Red Cross Society at the end of the war.

## 76. VANCOUVER, BRITISH COLUMBIA

Obv: A stylized shield bearing the Coat of Arms of Vancouver below and the harbour and setting sun in the background, a dove above. The year 1919 at the top. Rev: Inscribed

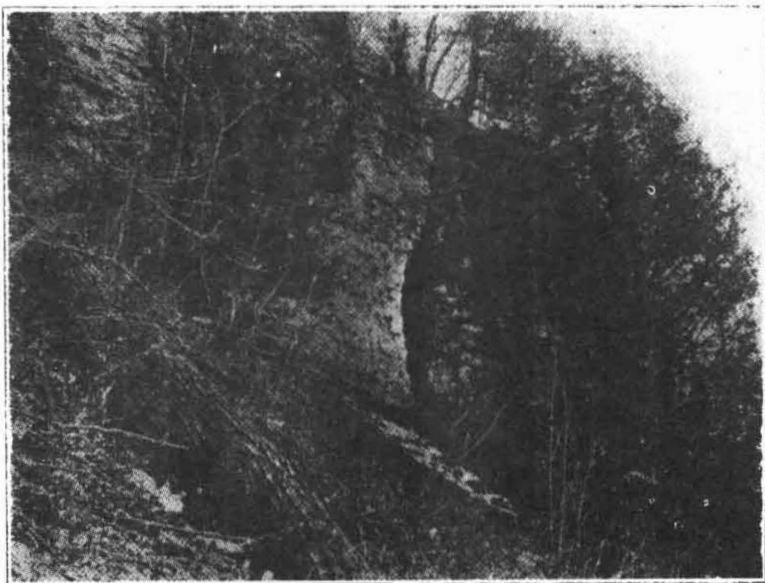
## 77. OAK LAKE, MANITOBA

Obv: The Coat of Arms of the Province of Manitoba. Rev: Around the edge is inscribed IN COMMEMORATION OF THE WORL WAR/FOR DUTY NOBLY DONE; within the inscription the words PRESENTED TO/scroll for engraving name/ BY THE/TOWN OF/OAK LAKE/1939-45. In bronze, 35 mm.

## 78. NORTH GOWER TOWNSHIP, ONTARIO

Obv: Stock pattern 11 in 14K gold.

## MACKENZIE'S CAVE, DUNDAS



There is a local tradition that William Lyon Mackenzie took refuge in this cave (which may still be seen near the Peak on the Sydenham Mountain) on Saturday, December 9th, 1837, while being pursued by soldiers when travelling from Toronto to the United States, after the disastrous collapse of the revolution in which he took a prominent part.

### HISTORICAL NOTES

William Lyon Mackenzie was born in Springfield, a suburb of Dundee, Scotland, on March 12th, 1795.

When 25 years of age he came to Canada, in April, 1820, and engaged in the Book and Drug Business in the village of York, but opened up another similar store in Dundas, where he took up his residence the same year.

In 1823 went to Queenston, started a newspaper and entered politics as a champion of individual rights and personal liberty.

In 1824 returned to York, which in 1834 was transformed into the City of Toronto, when he became its first mayor.

In 1837 headed the historical Canadian Rebellion as a protest against tyranny and injustice, but the revolution was at that time unsuccessful.

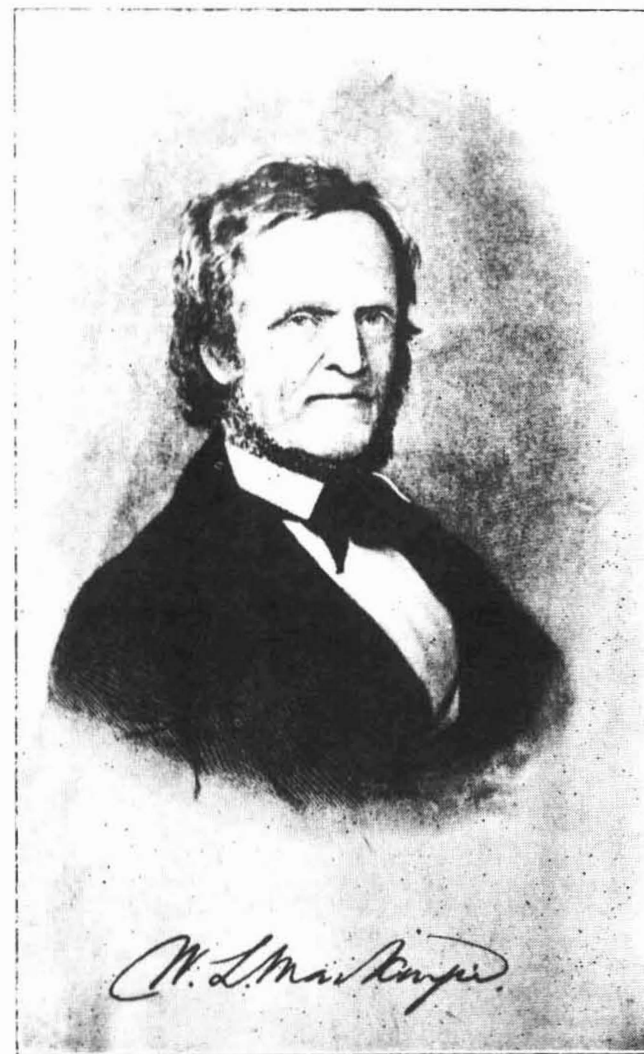
On December 10th, 1837, he fled from Upper Canada to the United States.

On May 1st, 1850, returned to Toronto, and in April, 1851, was re-elected as a member of Parliament, but resigned his seat in 1858.

On August 28th, 1861, died in Toronto, at the age of 66.

# Centennial Souvenir

1822 - 1922



WILLIAM LYON MACKENZIE

"THE CANADIAN PATRIOT"

*Engaged in the Book and Drug Business at*  
**DUNDAS, ONTARIO, CANADA**  
*One Hundred Years Ago.*



## OLD COINS USED IN DUNDAS



## THE LESSLIE TOKENS

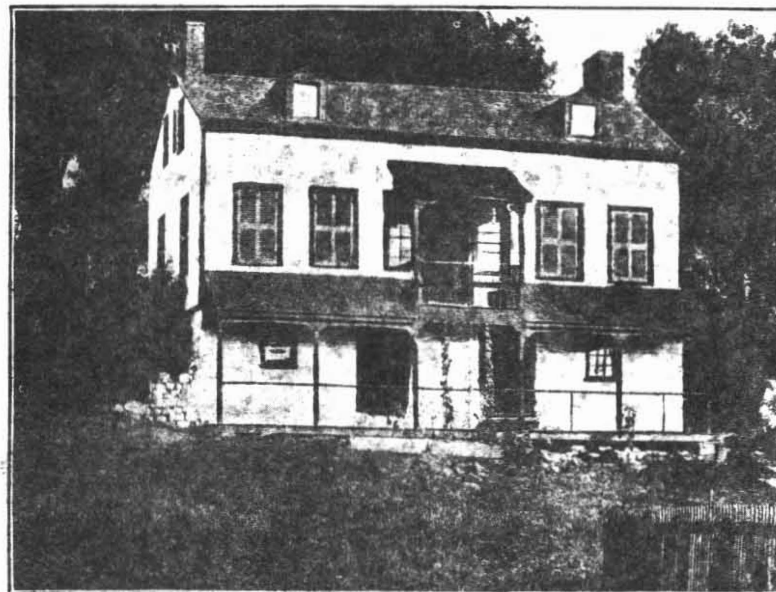
ISSUED IN 1822

One hundred years ago, Mr. William Lyon Mackenzie, grandfather of Hon. William Lyon Mackenzie King, the present Premier of Canada, was in business in the town of Dundas with a partner, Mr. John Lesslie, the firm name being "Mackenzie & Lesslie." They advertised themselves as "Druggists and Dealers in Hardware, Cutlery, Jewelry, Toys, Carpenter's Tools, Nails, Groceries, Confections, Dye-Stuffs, Paints, Etc., at the Circulating Library, Dundas."

John Lesslie was also in business in York (now known as Toronto) and in Kingston, as well as Dundas, under the firm name of "Lesslie & Sons."

Copper tokens were issued in connection with their business, and illustrations of these have been obtained, taken from photographs of the actual coins. Above will be found both sides of the half penny token and the two penny currency token. Any person who is interested may see the original coins at any time by calling at the head office of Grafton & Co., Ltd., in Dundas. Probably there was a penny token issued also, but if such was the case there is no evidence available of any of them being in existence now. Look over your old coins and see if you can find one.

## THE LESSLIE HOME IN DUNDAS



This is where William Lyon Mackenzie lived 100 years ago, and it is still in a good state of preservation.

In a large upper room there was a dais or raised platform where public meetings are supposed to have been held.

## HAMMERED BRASS URN

Formerly owned by the Lesslie family in Dundas, and from which their noted business partner of 1822—William Lyon Mackenzie—had in all probability many a cup of coffee.

The iron slug when heated was inserted in the metal sheath to keep the contents hot. This may have been the original Thermos Bottle idea.

Some time ago the urn was offered for sale at Chas. A. Shaver's antique shop, King Street, and was secured by W. A. Davidson, Sec.-Treas. of Grafton & Co., Ltd., who afterwards had it on exhibition in the Public Library.

It may now be seen at 31 Melville Street, Dundas, by anyone interested in such historical relics.



# Medallic Art In Canada

By Alfred E. H. Petrie  
Curator, National Medal Collection  
Public Archives Of Canada

The medallic art, as it pertains to Canada, may be considered in four epochs — in earlier centuries by courtesy, and more recently as of right. First, we may include a few works of the later French Renaissance (1550-1660). Second, a more numerous group, also of our French Regime, comes from the balance of Louis XIV's reign and that of Louis XV up to the latter's formal cession of Canada to Britain (1660-1763).

Third, there are important pieces of English origin for Canada, from their capture of Louisbourg, 1758 and Quebec in 1759 to the Wyons' wonderful medal commemorating Canada's Confederation, 1867. Our fourth and latest period of medallic art as a mirror to social and political life extends, then, from 1867 down to the present time.

Despite the achievements in medallic form for special awards — as in education, or for saving life at sea — of a small number of Canadian jewellers after 1870 up to the early years of our present century, the first outstanding creative artist of Canadian origin in the medallic field is the medical doctor, Robert Tait McKenzie (1867-1938) — at least in his sensitive, beautiful portrait plaques, to which allusion will be made subsequently in this review.

Since the Second World War, Canadian cultural manifestations have been appearing in many areas neglected by the pioneer or colonial mentality prevailing before then — until today, when we are proud to acknowledge and support the creative genius of such an artist as Dora de Pedery-Hunt who — although Hungarian by birth, and European in education — has given us, with keen insight and profound human awareness, a unique revelation of notable things of the spirit for both our country and our time.

Returning to the several eras we have assigned Canada for the medallic art, the accompanying illustrations will provide some idea of the emergency of our nation as it has been epitomized through this medium. The first of these (Illustration 1), from a medal struck for Henri II of France in 1551, presents a French Renaissance figure of Fame standing on Earth's orb as she trumpets her King's glory round about: no doubt an allusion, at least in part, to Jacques Cartier's claim of Canada for France in 1534.

A more profound understanding of a new age dawning for mankind begins to appear with Henri IV around 1600, though especially under Louis XIII (1610-1643) and his great Minister, Cardinal Richelieu. That epoch for France also marks the beginning of permanent European settlement with us through Canada's Founding Father, Samuel de Champlain (ca. 1570-1635).

Accordingly our second medal chosen, of which both sides are shown, features a superb portrait bust in high relief of the Cardinal on its obverse (2) accompanied, on the reverse (3) by an arresting baroque concept of sublime meaning. A cherub (from the Assyrian kharubi, for "mighty one", figuring the great forces of nature in the service of God) rotates a celestial plane showing seven stars — the perfect number — around the sphere of Earth while the accompanying legend, **MENS**

**SIDERA VOLVIT**, proclaims that **CREATIVE MIND EVOLVED THE COSMOS**: A reflection of those wider horizons which animated such great thinkers of the age as Rene Descartes, Blaise Pascal and Baruch Spinoza, besides — across the Atlantic in New France — Champlain's creation of a new nation, to be called Canada.

As his name under the obverse bust indicates, this superb medal of 1631 was produced by Jean Warin II (ca. 1604-1672) of France, one of the art's great masters, and so considered by his contemporaries throughout Europe. He also engraved the

dies for Canada's first coins — the five sols and 15 sols struck at Paris in 1670.

The reverse of Louis XIV's Medal of 1664 issued to recall the founding in that year of France's West India Company (4), presents Mercury, patron of commerce, with money-bag in hand, surrounded by bales of goods carried to him by French shipping in the background. This design — by Jean Mauger (ca. 1648-1722), a much-esteemed medallic engraver of his country and time — recalls the economic reorganization of French possessions in the Americas shortly after their young King assumed power.

In effect, for that period, Martinique and Guadeloupe in the West Indies yielded the French Crown greater revenues than Canada. Nevertheless, the Marquis de Tracy came to Canada in 1664 to make needed improvements. As a result, there was a marked increase of immigration to New France, while the colony received such assistance and essential organization under West India Company auspices from 1664 to 1674, and then under Louis XIV's personal direction during the rest of his reign, that Quebec Province may be said to constitute his best memorial.

Such a state of affairs resulted, in part, because Canada was too poor and remote from the Sun King's levies and direct taxation for his extravagances of greater glory to cast a blight upon the economy, as they tended to do in France.

Despite the Canadian interest implicit in the French West India Company Medal, 1664, our most famous commemorative or victory piece of the kind ordered by Louis XIV is that inscribed **KEBECA LIBERATA M.DC.XC** on its reverse exergue (5) with Jean Racine's further legend above — **FRANCIA IN NOVO ORBE VICTRIX**. The reverse scene — also by Jean Mauger — shows the City of Quebec, personified, enthroned on her heights, surrounded by banners in triumphant array.

A beaver descending to the St. Lawrence River just beneath her indicates that the trade in beaver skins was then the mainstay of Canada's economy; even the beaver forms of rocks above and below the actual animal echo this! On the lower right, by his overflowing urn, the St. Lawrence River god looks up, astonished by the splendour of New France.

The designs of Jean DuVivier (1687-1761, a leading artist of France in the medium during the early 18th Century) adorn Canada's next medal of major historic interest: that for the establishment of the mighty Fortress of Louisbourg (named in honour of Louis XIV) on the north coast of Cape Breton Island, guarding access to the Gulf of St. Lawrence.

Its obverse bears the infant Louis XV's bust and titles while the reverse (6) records, in detail, some main structures comprising the Fortress seen from just outside Louisbourg Harbour's chief entrance — all shown in the final form intended for them and not, of course, as they stood when their construction began in 1720, the date in the exergue below this general view. Above, a Latin legend announces the founding and fortification of Louisbourg.

This great stronghold, not unlike the Maginot Line later on, involved a huge investment of funds and effort by France, all intended to ensure her security — though subsequent events, in 1745 when New Englanders easily overran it, and 1758 when British soldiers under Wolfe, in their turn, took and then destroyed Louisbourg, all point up an absence of French powers of resistance there.

Our present medal's illustration of these vanished structures, along with contemporary descriptions and plans, is helping in their large-scale restoration: a measure intended to attract tourists to this scenically magnificent corner of the Maritime Provinces, with its charming, friendly people.

A view from near a British-held artillery emplacement overlooking Louisbourg Harbour gives us a vivid presentation of the final stages of the naval battle there in 1758; we can even follow, by means of convenient dotted lines, the trajectory of a cannon-ball still in flight

toward opposing buildings on the right (7). This medal, with a suitable allegory on its other (obverse) side, was the work of Thomas Pingo (ca. 1692-1776), a noted British artist of Italian origin.

It is believed to be the first military award presented to veterans of a particular action on Canadian soil — that is, in medallion form, and to other ranks as well as officers. Like the reverse of France's medal of 1720 for Louisbourg's founding, this closing scene before its destruction by the English in 1758 reveals ever more detail under magnification. Finally, it does not look inland toward French buildings and battlements, but away from these to the Harbour's entrance, now sealed by the British Fleet.

The following year, 1759, witnessed General Wolfe's death before Quebec in the Battle of the Plains of Abraham. The loss of this celebrated young military commander during the same victory which marked the beginning of British rule in Canada brought great sorrow and produced the superb profile bust of Wolfe found upon our next item illustrated (8), a *tour-de-force* of the United Kingdom engraver John Kirk (1724-1776).

Some quite handsome silver medals were given to Canadian Indian chiefs on behalf of George III in recognition of their loyalty and important services during his long reign (1760-1820). In fairness to this much-maligned, unfortunate sovereign, these pieces may be said to reflect, by their superior quality in material and design, his warm personal interest in

the welfare of an important, yet sadly neglected sector of the North American population — a genuine concern scarcely rivaled since then. The awards in question generally feature the King's profile effigy and titles on the obverse, with the royal coat-of-arms and date on the reverse, but interesting variants from this norm do occur on certain special occasions, such as a contemporary aerial view of Montreal on the medal Amherst bestowed upon Indian chiefs who helped him take that city in 1760.

Several attractive medals for Canadian Indians also arise from the earlier years of Victoria's reign, but the most splendid official issue that our

country has had emanated from its political Confederation, from the Atlantic to the Pacific, promulgated in 1867 (9 and 10.) Intended as a special honour for those who helped realize this unification, particularly in the political area, this magnificent commemorative — three inches in diameter — is a masterpiece of two major artists of the Wyon family, England's most noted coin and medal engravers of the 19th Century.

Queen Victoria granted Joseph Shepherd Wyon (1836-1873) a special sitting for her likeness on the Confederation Medal's obverse, whereas its reverse is a joint work with Joseph's brother, Alfred Benjamin Wyon (1837-1884). The latter side shows Britannia extending Canada's Confederation or Dominion Constitution of 1867 (known as the British North America Act) to the first four of our Provinces to enter that affiliation; taking them clockwise from top to bottom, these would be upper Canada (Ontario), Lower Canada, (Quebec - with fleur-de-lys on her sleeve,) Nova Scotia, and New Brunswick. In addition, these female figures might be taken to represent Agriculture, Commerce, Mining, and the Forest Industry.

The low relief portrait plaques of distinguished contemporaries and friends by Robert Tait McKenzie, referred to previously, form the first really outstanding accomplishment of our own medallion art. This remarkable Scots Canadian, born near Ottawa during Confederation year, 1867, may be cited as an example of the extraordinary achievements on the part of that ethnic strain among our people during the past century and more — not only in exploration or opening up new vistas to human understanding, but also as leaders in the forefront of creative endeavour.

He took his medical degree at McGill University, Montreal, where he won fame for athletic prowess. In 1894 McKenzie took office there as the first Director of Physical Education at a Canadian university, a position which enabled him to help students maintain themselves in health and alertness for their intensive studies through suitable exercise and proper nutrition; he also administered football, swimming, track and field, and other sports regularly on the curriculum.

For relaxation and pleasure, Tait McKenzie turned to sculpting athletes in action, at first basing his work upon the average measurements of hundreds of youngsters for a particular position: a swimmer about to dive, a runner crouching to take off, a modern discus thrower, and many more. Using his resultant knowledge of the human body in all kinds of movement and of facial features under stress, with many physical types, McKenzie became able to achieve whatever effect he desired accurately and, indeed, according to the spirit, personality and ethnic heritage of the individual.

The latter qualities appear clearly in his sensitive portrayal of the Anglo/Canadian poet Archibald Lampman (11) done in 1903, along with the more rugged profile of his friend the eminent Canadian journalist Robert Barr (12), dated 1905.

It deserves mention that, during the First World War, Dr. McKenzie served with the British Army Overseas and turned from sculpture in clay

and bronze to the living flesh, for he then pioneered in plastic surgery, as well as physiotherapy for the recovery of the shell-shocked. Following that War, he received commissions to create many memorials for the Fallen such as the Scottish-American War Memorial near Edinburgh Castle, Scotland, and the typical Cambridgeshire youth figured in Cambridge University's Memorial, "The Homecoming." Tait McKenzie, then, may be considered Canada's first great native gift to the world in medallic, as in sculptural art.

A more conventional Anglo-Saxon concept of the day — attractive in its French presentation, if still somewhat square-cut — greets us from the reverse of Canada's Diamond Jubilee of Confederation Medal, 1927 (13). This can claim an amusingly cooperative though entirely appropriate international background: designed by Charles William Jefferys (1869-1951) of Toronto, well-known illustrator of books on Canadian history, the model after his drawing was executed by the Parisian artist Raymond Delamarre, whose signature appears in its exergue.

Following upon these Anglo-Canadian and French antecedents, the die from Delamarre's model for the reverse was engraved at the Paris Mint, whereas the London Mint prepared the Medal's obverse die with its crowned effigy of George V as King of Canada. At last, the dies, made in the capitals of the two countries which founded European settlement in Canada, were used to strike the medal at Ottawa's Royal Canadian Mint!

Its reverse exhibits a female figure, representing Canada in classic draperies, wind blown, extending her arms both east and west in accordance with the meaning of the dominion's Latin motto behind her ("From Sea Unto Sea", in the 1611 English text - Psalm 72, Verse 8,) arched above the background outline map. Full grain heads appear below the prairie Provinces to the left of Canada while a maple spray extends on the other side beneath Ontario, Quebec and the Maritimes.

By our Atlantic Coast are inscribed the names of two prime French explorers: Cartier, who claimed Canada for France in 1534, and Champlain, the Founder of New France at Quebec in 1608. Under British Columbia's outlines, similarly, occur the names of two great English naval Captains — Cook and Vancouver, whose chartings of those Coastal regions in the 1770s and 1790s, respectively, are basic to our present claim to them.

Referring, now, to recent medallic art for its own sake, we offer through our next illustrations two delightful examples by each of two renowned artists of the present time. Both are Hungarian in origin, though Canada is proud to claim them as her citizens today. Julius Marosan is a native of Budapest, and was educated there. His whimsical, concentrated designs are invested with a power which satisfies, even if the ultimate meaning of "Cat in Space," cast in 1965 (14,) may be less evident than that of the trenchant "Toreador" (15).

Two radiant works executed during the years 1968 and 1969 by Dora de Pedery-Hunt, likewise born and educated at Budapest, Hungary, conclude

this summary survey of the art as it pertains to Canada. This was done at the writer's insistence, contrary to Mrs. Hunt's intention, because of her pre-eminence in our medallic art today. Illustration 16 shows the first of these — her marvellous full-face portrait of John Drainie, now deceased, but during the 1950s the Dominion's most distinguished actor and director of dramatic performances over the radio. His Memorial Medal, first awarded in 1968, is for outstanding services rendered within A.C.T.R.A. (Association of Canadian Television and Radio Artists.)

Our other, latest creation of early 1969 by Dora de Pedery-Hunt is a most refreshing evocation of "Spring" (17,) especially to be desired after the severe, lengthy winters we must endure in these northern latitudes. It breathes the same atmosphere as, and reflects a similar joy in life to the later works of Renoir and Rubens, though (it seems to me) in a fresher, more direct way. So it is with this characteristic note of optimism for our young country that we choose to close a brief account of the medallic art in relation to Canada's European origins and evolving identity.



Medal (1) struck for Henri II of France in 1551, features a French Renaissance figure of Fame standing on Earth's orb, as she trumpets her King's glory.



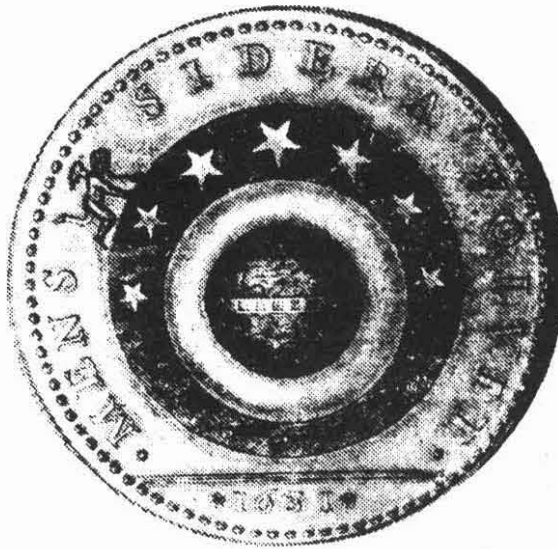
The reverse (4) of Louis XIV's Medal of 1664 issued to recall the founding in that year of France's West India Company, presents Mercury, patron of commerce, with money-bag in hand, surrounded by bales of goods carried to him by French shipping in the background.



Reverse (5) of Louis XIV Kebaca Liberata medal of 1690. Silver restrike presented by the French Ambassador to Canada on the occasion of the Racine exhibition at Ottawa, 1968. These legends are by Jean Racine. Diameter 1 5/8 inches. Gift of Dr. W. K. Lamb, 1968.



Cardinal Richelieu is shown on the obverse (2) of this medal, accompanied on the reverse (3) by



an arresting baroque concept of sublime meaning.



Medal (7) presents a view from near a British-held artillery emplacement overlooking Louisbourg Harbour during the final stages of the naval battle there in 1758.

Budapest-born Julius Marosan's whimsical, concentrated designs have a power to create artistic satisfaction as evidenced in "Cat in Space" (14) and the trenchant "Toreador" (15).



A recent creation of Dora de Pedery-Hunt (17) refreshingly evokes the spirit of "Spring," especially welcome in Canada's northern latitudes following the nation's lengthy and severe winters.



Queen Victoria granted J. S. Wyon a special sitting for her likeness on Canada's Confederation Medal of 1867 (9.) The reverse of the medal (10) was executed by Joseph's brother, A. B. Wyon. The allegory depicts Britannia extending Canada's Confederation Constitution of 1867 to Upper Canada, Lower Canada, Nova Scotia and New Brunswick. The figures also represent Agriculture, Commerce, Mining and Forest Industry. All photos, courtesy Public Archives of Canada.



Medal which marked the diamond jubilee of Canadian Confederation (13) became an interesting product of Anglo-Saxon — Gallic cooperation. Note the tributes paid to French explorers Cartier and Champlain, and English naval captains Cook and Vancouver.



The year 1759 witnessed the death of General Wolfe before Quebec in the Battle of the Plains of Abraham. He is honored by this medal (8) by engraver John Kirk. The mighty fortress (6) of Louisbourg is shown on this medal. The obverse, not shown, features the infant Louis XV's bust.



Robert Tait McKenzie's acute knowledge of human physiology permitted him to create, with equal excellence, the sensitive portrayal of Anglo-Canadian poet Archibald Lampman (11) at the left in 1903 and the more rugged profile of Canadian journalist Robert Barr, (12), two years later.



Dora de Pedery-Hunt's warm and alive portrait of the late Canadian actor John Drainie on his Memorial Medal (16) fully establishes her pre-eminence in Canada's medallic art world today.



Cora Lind by  
Dora de Pedery-Hunt

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A circular issued by the Dominion Bank states that the unsigned stolen \$10 bills from the Napanee bank are now being circulated, and cautioning people to try and trace them to the original holders. The stolen series are Nos 46001 to 47000, dated Jan 2nd, 1888.

From Toronto Star, Jan. 18, 1900.  
 Jan. 18, 1900.

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Dominion Bank Notes issued by the Comptroller  
 of Dominion Currency at Ottawa, 1891 - 1901

Year	Number of Bank Notes		
	\$1	\$2	\$4
1891	1452000	408000	76000
1892	1536000	416000	80000
1893	1680000	436000	76000
1894	1636000	448000	72000
1895	1788000	512000	52000
1896	1784000	504000	44000
1897	1816000	500000	52000
1898	2344000	640000	88000
1899	2596000	740000	66000
1900	2272000	772000	10000
1901	2760000	808000	20250

House of Commons Debates, March 3, 1902, p. 615.

THE BANK OF NOVA SCOTIA

by Ruth McQuade

This is the story of a successful bank which began in a small way by looking after the needs of the Nova Scotians. Today it is one of the leading chartered banks in Canada, with branches in many countries throughout the world.

One of the drawbacks in writing about The Bank of Nova Scotia is the vast amount of material available, little of it pertaining to banking. It is a struggle to keep Nova Scotia's history in the background where it belongs.

In the early 1830's the town of Halifax had a population of 20,000 and Nova Scotia was still a British colony with a garrison of troops. The Lt. Governor, Sir Peregrine Maitland, had brought an air of respectability to Nova Scotia. The women's clothes became more modest and the female shape went into hiding. The men however wore skin tight trousers and snug frock coats and enormous hats. There was still no adequate water supply, no sewage disposal and the only street lighting by oil lamps outside merchants' establishments, but there was plenty of labour as Nova Scotia moved into the ship building period.

On December 31, 1831 at the Exchange Coffee House on the corner of Upper Water St. and George Street Halifax, a meeting was held "to take into consideration the propriety of establishing a Public Bank". Attempts had been made in 1801, 1811, 1822 and 1825 to establish a bank and the privately owned Halifax Banking Company was opened in 1825. The petition for incorporation of the new bank was circulated by Andrew Belcher and became known as the Belcher Petition. Three of the sponsors of The Bank of Nova Scotia were Wm. Lawson, Wm. B. Bliss and James B. Uniacke, and they were all members of the Legislative Assembly.

On February 6, 1832 W. Lawson introduced a bill in the Nova Scotia Legislature to incorporate the bank under Provincial charter. At the time the Halifax Banking Company controlled the financial situation of Halifax - of the eight partners, five were members of the Legislative Council and with their relatives dominated the Legislative Council. Opposition to the bill developed which played an important part in the success of The Bank of Nova Scotia and the act was greatly improved.

The Bank of Nova Scotia bill had to go to the Council, but it was finally passed with amendments and modifications. The bill to incorporate "The President, Directors and Company of the Bank of Nova Scotia was given Royal Assent on March 30, 1832." The Charter gave the bank an authorized capital stock of £100,000 and business could begin when £50,000 was subscribed and paid in specie or Treasury Notes. It was found that nearly half of this sum was subscribed in Halifax Banking Company notes which were finally redeemed in Treasury Notes.(1) A Statement of the bank's affairs was to be made at the annual meeting of the shareholders and a copy was to be sent to the Secretary of the Province. The bank might be investigated by the Governor-in-Council or by a joint committee of the Legislative Council and the House of Assembly.

On May 10, 1832 another meeting was held in the Coffee House and the subscribers cast their ballots to chose 13 directors: Alex Murison, William B. Bliss, John Brown, M.B. Almon, James W. Johnson, Lewis Bliss, James B. Uniacke, S.N. Binney, James Leishman, William Murdock, James Donaldson, William F. Black and Wm. Lawson. These directors, which included a good many merchants and professional men elected Wm. Lawson as President. Mr. Lawson was a prominent Halifax merchant, Wm. Bliss was a lawyer and later judge of the Supreme Court and James B. Uniacke

was a lawyer and later attorney general of the province. One of the most active members was Mather B. Almon who was a merchant active in West India trade and an agent, for many firms.

The bank first occupied two rooms in Dalhousie College, but a few weeks later, due to an outbreak of cholera the Dalhousie quarters were needed for a hospital, they moved to the corner of Granville and Duke Sts. where they stayed for 5 years until an office was built on Hollis St. in 1837.

The bank opened it's doors August 29, 1832. The name of the bank was Bank of Nova Scotia. It was not discovered until 1871 that the bank had been given this shorter name in error in the Federal Bank Act, and it was changed to The Bank of Nova Scotia in 1874. James Maxwell was elected messenger by ballot, and the oath was administered to the tellers James Carlile and Alexander Paul, each of whom received £125 per annum. James Forman was appointed the bank's first cashier and these four made up the bank's staff. James Forman was sent to the Bank of New Brunswick to learn how a bank was run before the bank opened for business. There is a copy of a letter from Wm. Lawson to the President of the Bank of New Brunswick "...permit me on behalf of the directors to introduce Mr. Forman to your kind notice and to request as far as may be consistent with your rules and regulations that you will afford him the opportunity of acquiring such knowledge as may be useful in his capacity as cashier..."

The appointment of Rupert Cochrane as agent for the bank in New York was one of the first things the new bank did. He was involved in the printing of new notes and later invested money and purchased doubloons etc. at the request of the bank and carried out other responsible jobs, even to purchasing two wrought iron doors for vaults. Mr. Cochrane wrote to Mr. Almon that he had been able to procure Goddard's publication on banking, also the charter of the Bank of New York.

The charter of the Bank of Nova Scotia gave it authority to issue its own notes to be signed by the President and countersigned by the cashier. There is a copy of a letter to R. Cochrane "...it is the intention of the directors to avail themselves of your services in procuring the notes for the bank, and we now have to request that you will make the necessary enquiries concerning the engraving, form of note etc. and furnish us with all the information that you think may be useful. It will be desirable that the notes should be well engraved on good paper and from stereotype plates, and should like them to be of a superior kind to those generally in circulation in the U.S. and as difficult of imitation as possible..."

The decision of the directors to issue notes of £1.10; £2.10; £5 and £10 was made May 21, 1832. On June 5, 1832 it was "...resolved that further consideration of the form and design of the notes be left to Mr. Binney and Mr. Uniacke..." two of the directors. Mr. Binney was sent to New York to procure, with the assistance of Rupert Cochrane, plates, notes, seal, scales and weights.(2) There is a copy of another letter to Robert Cochrane.

Halifax, March 1835

To Robt. Cochrane:

"The Bills of Exchange" have been received but I regret today the directors consider them far too fine. It was not their intention that they should be engraved with vignettes and with the Kings Arms - they too much resemble a bank note. There is also in the margin the words "One dollar, Two dollars, etc. which is quite out of place in a Bill of Exchange. I do not know what decision the Directors will come to....."

We wonder if Mr. Cochrane's Bills of Exchange were ever used, and if so, do any remain. (15)

After the initial printing of notes, the plates were deposited in the Bank of New York. When the bank wished new notes, they informed Rupert Cochrane and with their request was an order to receive the plate(s) which was deposited at the Bank of New York. The signature of the President, William Lawson was also deposited at the Bank of New York.

30 Oct. 1833

"The President and Cashier of the Bank of New York

You will please deliver to Rupert Cochrane Esq. the five and ten pound plate of the Bank of Nova Scotia in your vaults, and in future you will please hold the same subject to the order of the President and cashier of the Bank of Nova Scotia. The signature of the cashier is annexed.

We are servants      William Lawson Pres.  
    S.N. Binney  
    M.B. Almon

signed  
 James Forman  
 cashier

The bank had ready for distribution when it opened its doors:

19,600 of £1.10.0  
 9,800 of £2. 0.0  
 9,800 of £2.10.0

These notes all came unsigned and had to be signed by the president and cashier. If the bank was unable to pay in specie when a note was presented, the bank was required to pay a penalty of 12%. In general the President signed the notes during his term of office, however, by the 1870's they were signed by other bank officials.

It is fortunate that some of the early records of the bank are available but it is also unfortunate that we only know one side of the story. There are copies of letters sent from the bank, but there are no replies.

## The AGENCIES

In 1837 the bank opened a branch in Windsor with James D. Fraser and Harry King as joint agents. In 1839 a branch at Pictou was opened under the management of James Primrose, one at Yarmouth with Stanley Brown as agent and one at Annapolis and one at Liverpool. An agency was opened at St. John with A.W. Whipple as agent. (3)

There is a record of the £5 notes signed for the agencies.

Jan. 1, 1839	- Yarmouth	- 11,000
Feb. 1, 1839	- Pictou	- 12,000
Mch. 1, 1839	- Annapolis	- 5,000
Apr. 1, 1839	- Liverpool	- 4,000
May 1, 1839	- Windsor	- 8,000

The only agency copybook available is from Pictou. There is no record of the replies sent to the Pictou agency by the bank. Mr. Primrose the agent refers to the lack of change which was prevalent. In his letter to the bank he states:

"We require at least four more notes say £5/5, £6, £7/10 which combined will with a few exceptions make within five shillings of any payment over £10. An £8/10 would be useful but is not required in payments over £10.....The £5/5 is an important note and must not be omitted" (4)

The agent had complained consistently throughout the year of the difficulty in keeping Bank Nova Scotia notes in circulation - when given to the miners they were taken directly to the Bank of British North America and exchanged for £7/10 notes which were more convenient for making payments.

"Our opponents, alive to the value of the £7/10 notes scarcely issue anything else here" (4)

"Early branches of the banks were conducted by managers who were not, as today, solely paid officers of the bank. They frequently conducted other businesses. They were usually paid a fixed sum for providing offices and for their own and their clerk's services together with commissions."

Fifty years later these local agencies were closed and replaced by centrally controlled branches in charge of a regular head office official.

The titles General Manager and Manager were substituted for those of Cashier and Agent throughout the bank in 1898. The General Manager's office moved to Toronto in March 1900.

Four new notes were made available, £5.5; £6; £7; £7.10. It is assumed these notes were only issued to the agencies. They took precautions against counterfeiting as the last letter of each agency was placed below the note number.

Pictou	- 'u'
Windsor	- 'r'
Yarmouth	- 'h'
St. John	- 'n'
Annapolis	- 's'
Liverpool	- 'l'

In the copy book from Pictou again we learn that Mr. Primrose used his own special mark:

"the private mark of this agency on £5 notes dated Feb. 1839 is a red line above the numbers from 100 - 200, and from 201 - 500 a red line under the numbers over the letter 'u'.

These four new notes were made by the New England Bank Note Co. Boston. It is assumed they were all white notes printed with black ink.\* All these notes for the agencies started with No. 1. There is a record of the following:

Windsor - 400 signed notes 1 - 400 (100 of each demonination dated Aug. 15, 1840.  
 Windsor - 400 signed notes 1 - 400 dated June 1, 1840.  
 Yarmouth - 400 signed notes 1 - 400 dated Aug. 19, 1840.  
           - 300 signed notes 401-700 dated Oct. 29, 1840.  
           - 100 signed notes 701-800 dated Nov. 5, 1840.  
 Pictou - 100 signed notes 1 - 100 dated May 19, 1840.  
           - 300 signed notes 101-400 dated May 22, 1840.  
           - 400 signed notes 401-800 dated June 22, 1840.

In the President's minute book there is a letter from Mr. Howe of the Bank of Nova Scotia to Mr. Whipple agent in St. John "...I am desirous you should avail yourself of every opportunity to pick up the notes of the Halifax Banking Co. giving preference to those issued prior to July 1834. The notes of that company of a subsequent date are large blue notes and next to this object I wish you to purchase our Province Treasury Notes." It would seem that it was to their advantage that having some of the notes of the Halifax Banking Co., they would be able to redeem them in Treasury Notes.

In the years that followed agents were appointed in P.E.I., N.B., Boston, Portland, Chicago, Quebec, Montreal and several other places. Branches were opened in Newfoundland. There is a copybook from Harbour Grace which states "On Tuesday 21st we opened our office for business which fact was cabled you by the Inspector." This cable was apparantly sent in code (Feb. 25, 1895).

Dec. 12, 1894 - "Cashier reported 'serious failure in the business community at St. Johns, Nfld. and suspension of the Union and Commercial banks there. In view of this alarming state of affairs the board resolved to send by first steamer two officers to that place to look after the interests of the bank and to give what assistance we safely could to the banks and mercantile houses there to tide over the crisis....."

Dec. 4, 1899 - "The manager at St. Johns has already informed you of the run that has taken place on this branch during the last week, owing to a rumour circulated among the fishermen of Conception Bay that the Bank of Montreal had closed its doors and that its notes were no good. We are glad to be able to advise you today that the run is practically over. Have paid our £20,000 in specie."

1902 - "It will require years of patient perseverance to overcome the deeprooted distrust of Banks and their methods, the effect of the crisis of 1894."

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\* described as issue 3

The new Bank of Nova Scotia experienced some losses during the early years. In 1870 the cashier, James Forman, was found to have stolen \$314,976.68 over a period of years. This "...caused a wiping out of the Bank's Reserve Fund of \$80,000, impairment of Capital stock of \$27,672 and appropriation of earnings of the bank in the first half of 1870". (5) Also while the bank staff was watching the Barnum circus parade, a thief stole \$21,597, which resulted in the two tellers and the accountant being dismissed. In 1861 the Yarmouth agency was robbed with a loss of £1,547.

The annual statements show little or no progress until after 1870 and they are also incorrect due to Mr. Forman's manipulations. (1) The lack of financial progress up until 1870 may be due to Forman's defalcations.

However, we know that money was sent from the Pictou agency to the bank in Halifax by any individual that might be going that way with a sled, stage or schooner, which proves that there was still considerable faith in individual honesty. In a letter from Mr. Primrose "...gather all the sterling money you can for me and I will make some person going down with a sled call for it as soon as sleighings good." (6)

PRESIDENTS:

William Lawson	1832 - 1837	
M.B. Almon	1837 - 1870	
James Donaldson	1870 - 1871	
John Doull	1871 - 1872	
Andrew Uniacke	1872 - 1874	
John S. MacLean	1874 - 1889	
John Doull	1889 - 1899	
Jairus Hart	Sept. 27, 1899 - Dec. 6, 1899	
John Y. Payzant	1899 - 1918	
Charles Archibald	1918 - 1923	
G.S. Campbell	1923 - 1927	
S.J. Moore	1927 - 1934	
J.A. McLeod	1934 - 1945	
Herbert D. Burns	1945 - 1949	
Horace L. Enman	1949 - 1956	
C. Sydney Frost	1956 - 1958	
F. William Nicks	1958 - 1970	(President & Chairman of the Board - 1962 Chief Executive Office & Chairman of the Board 1970)
Arthur H. Crockett	1970 - 1972	
Cedric E. Ritchie	1972	(President & Chief Executive Office - 1972 President & Chairman of the Board - 1974)

CASHIERS:

James Forman	1832 - 1870	
W.D. Menzies	1870 - 1876	
Thomas Fyshe	1876 - 1897	("Cashier" changed to "General Manager" in 1897)
H.C. McLeod	1897 - 1910	
H.A. Richardson	1910 - 1923	
J.A. McLeod	1923 - 1934	
H.F. Patterson	1934 - 1941	
Herbert D. Burns	1941 - 1945	
Horace L. Enman	1945 - 1949	
C. Sydney Frost	1949 - 1954	
F. William Nicks	1954 - 1958	
J. Douglas Gibson	1958 - 1964	("General Manager" changed to "Chief General Manager")
Thomas A. Boyles	1964 - 1966	
Gordon J. Touchie	1966 - 1968	
Arthur H. Crockett	1968 - 1970	(C.E. Ritchie, C.G.M. International, 1968 - 1970)
Cedric E. Ritchie	1970 - 1972	
J.A.G. Bell	1972	



The first notes were printed on two different plates\*. The £5 and £10 notes were larger in size than the other three denominations. The reason for these odd amounts was an act dated 1820 (17) prohibiting the issue of notes for a sum less than 26 shillings. These notes were printed with the sheet numbering system and were made out to Adam Smith and were payable in gold or silver on demand. On the early notes Adam Smith was written by hand, but on the notes dated 1852 Adam Smith was printed. The origin of the practice of inserting on the notes a name before the words "or the bearer"

goes back prior to the establishment of the Bank of England in 1694. The goldsmiths' promissory deposit notes or tickets were in fact the vouchers for sums deposited with them and were transferrable by simple endorsement where payable to order and by delivery when payable to bearer. In England some confusion had arisen as to the negotiability of the notes however and decisions given in the English courts were far from consistent. In 1704, English promissory notes were given the same rights as bills of exchange but nevertheless some doubts still existed on the question of the negotiability of bearer notes where the payee's name was not stated.

The position under Scots law was quite clear and the right at common law to pass notes payable to bearer on demand without assignation or endorsement had never been questioned. Any creditor had the right to transfer or assign a debt without the debtor's sanction, the transferee or assignee having the right to sue in his own name. Nevertheless, it must be assumed that advice was taken and Scottish bank notes (as did those of the Bank of England) took this form until the middle of the nineteenth century. The words "obliged to pay" were used in the case of the small (under £5) notes until the end of the eighteenth century when "promise to pay" was substituted. In Scotland an obligation was always something stronger than a mere promise. "Oblige" was still used in the larger notes, however until the mid-nineteenth century. " (7)

Nova Scotia was still a British colony and British customs were naturally carried over to this country.

PLATE 1		PLATE 2	
£1.10.0	A	£5.0.0	A
£1.10.0	B	£10.0.0	A
£2.0.0	A		
£2.10.0	A		

#### 1st ISSUE-RED

This issue was made by Rawdon, Wright Hatch & Co., New York and the denominations were £1.10.0; £2.0.0; £2.10.0; £5.0.0; £10.0.0. These notes were probably printed on white paper with red ink. It is recorded that these early notes were "printed on red and blue paper, the larger ones being blue". From the ledger of notes destroyed we know definitely that all the notes issued in 1832 were listed as red (both small and large notes). We also learn from this ledger that all the notes dated 1833 were listed as blue. It is possible these notes were printed on red or blue paper but it is more probable they were printed on white paper with red or blue ink. The Halifax Banking Company issued £5, £6, £6.10, £7.10 notes which were printed with blue ink on white paper with plain backs. These notes were referred to as the "old blue issue". It is quite probable the Bank of Nova Scotia notes were similar.

The only notes of this issue seen so far have been proofs, but we do have a description of most of the designs. The backs were plain.

- £1.10.0 dated Aug. 6 1832 - sailing ships/farm produce and implements/  
bust young woman.
- £2.0.0 dated Aug. 6 1832 - design not known.
- £2.10.0 dated Aug. 6 1832 - two men, livestock/ship, woman, 2 cherubs.
- £5.0.0 dated Aug. 6 1832 - blacksmith/3 cherubs/alchemist.
- £10.0.0 dated Aug. 6 1832 - Wm. IV/crest, woman holding anchor.

It can be assumed from correspondence that the original £5 notes were issued with the head of a horse. There is a notation to be found on the list of notes signed April, 1837, "The notes with the head of the horse denomination of £5 being expended, those having a woman's head in place of the horse were prepared for issue." The "head of a woman" refers to the vignette of Ceres, goddess of corn. In the copybook there is a letter to R. Cochrane "The directors upon your recommendation are disposed to allow the extra charge for cost of notes with the head of Ceres, the engravers account is therefore correct..." This vignette was used on the £5 notes from number 1 - 2200, and on £5 notes starting at 2201 the horse replaced Ceres.

- In 1832 the £5 was issued with the head of a horse.
- In 1837 the horse was changed to Ceres.
- In 1839 Ceres was replaced by the head of a horse.

Some people have wrongly assumed that the portrait on the first £10 note is that of the president Mr. Lawson, but it is actually the portrait of William IV. (1)

## 2nd. ISSUE-BLUE

This issue was produced by Rawdon, Wright, Hatch & Co. with the same denominations as the first issue, and dated April 24, June 4, 1833 and June 2, 1834. The designs are the same as the first issue. The only difference between this issue and the first issue is that this issue is blue, probably printed on white paper with blue ink.

On Oct. 1, 1833 Mr. Lawson, the President, wrote to Mr. Cochrane in New York:

"The Directors have now to request that you will order Messrs. Rawdon Wright and Co. to strike off five thousand impressions of the five pound notes with the additional words "Payable in gold or silver or Treasury Notes at the option of the Corp. to be executed in the same manner and style as the note herewith enclosed No. 569 which you will please return to us when the engravers have done with it. The Directors presume there will be no difficulty in making the impressions of the five pound note without the £10 note. Enclosed you have an order to receive the plate from the Bank of New York with a request that in future it may be held subject to the order of the President or Cashier of the Bank of Nova Scotia." (2)

This request for new notes was due to an act passed April 20, 1833 which authorized the bank to issue notes redeemable in the same manner as the Halifax Banking Co., i.e. gold or silver or Treasury Notes. The Halifax Banking Co. had always been able to redeem their notes in gold, silver or Treasury Notes

but the Bank of Nova Scotia was only permitted to redeem their notes in gold or silver. This led to a long period of strife between the two banks. This same act prohibited banks from issuing notes for less than £5 after Dec. 31st of that year.(14)

Another Act (16) prohibited the reissue of notes expressed to be payable otherwise than in gold or silver was passed. On April 11, 1834 there was a request from the President to R. Cochrane to direct the engravers to strike off three thousand impressions (being £15,000) of £5 notes. "...you will cause the words Payable in gold or silver or Treasury Notes to be removed from the £5 plate."

On Aug. 15, 1834 there is another letter to R. Cochrane:

"On receipt of this you will please direct Messrs. Rawdon Wright & Co. to strike off two thousand impressions of the five pound note as before (without the £10) making the sum of £10,000, and five hundred impressions of the £5 and £10 together making £7,500 - in all £17,500 taking care that the words "Payable in gold or silver or Treasury Notes at the option of the Corporation" are previously removed from the ten pound plate which I believe has not yet been done. Enclosed you have an order to receive the plate from the Bank of New York which you will please deposit again when the engravers are done with it. As soon as the notes are ready be good enough to forward them addressed to me by the first opportunity."

### 3rd ISSUE

This issue was made by the New England Bank Note Co. Boston and it was for denominations which were needed by the agencies - £5, £5.5.0, £6.0.0, £7.0.0, £7.10.0, £10.

These notes were printed on white paper with black ink. The backs were plain.

£5.0.0	dated 1839-40	It is assumed the design was the same as for the 1st. issue.
£5.5.0	dated 1839-40	Man and boy in workshop/St. George and dragon. sailing ship.
£6.0.0	dated 1839-40	2 men harvesting/alegorical man with horses/ man on horse talking to another man.
£7.0.0	dated 1839-40	Sailor with flag/Halifax harbour/young lady.
£7.10.0	dated 1839-40	Justice/crest/woman with instrument.
£10.0.0	dated 1839-40	It is assumed the design was the same as for the 1st. issue.

### 4th ISSUE

£5 dated 1837 - 1852

Until 1851 the notes were dated 1837 and from 1852 - 1856 they were all dated 1852. The President's minute book records that these notes were marked "...a choice of red, green or blue." and were marked with the equivalent dollar value. These notes were made by Rawdon Wright Hatch & Co. and have the same design as the first issue.

There is a record of \$5 and \$10 notes signed starting Aug. 1837 - Oct. 29, 1856.

							<u>Signed</u>
Dated April 3, 1837	2,000	\$5 notes signed	1 - 2000	Ceres replaced horse			1837
" " "	200	" "	2001 - 2200				1838
" " "	1,000	" "	2001 - 3200	Horse replaced Ceres			1839
" " "	2,000	" "	3201 - 5200				1851
Dated Jan. 1, 1852	500	" "	1 - 500				1852
" " "	1,500	" "	501 - 2000				1853
" " "	200	<u>\$10</u> " "	1 - 200				1853
" " "	2,000	\$5 " "	2001 - 4000				1853
" " "	500	" "	4001 - 4500	(signed in New York)			1853
" " "	1,000	" "	4501 - 5500				1853
" " "	4,500	" "	5501 - 10,000				1854
" " "	100	" "	10001 - 10,500	(signed in Newfoundland)			1854
" " "	7,500	" "	10501 - 18,000				1854
" " "	3,000	" "	18001 - 21,000				1856

*General Statement of the Affairs of the Bank of Nova Scotia, 31st January, 1837.*

Capital Stock paid in,	-	-	-	-	-	-	£62500	0	0
Notes in circulation,	-	-	-	-	-	-	48813	10	0
Deposits,	-	-	-	-	-	-	36123	8	2
Dividends due to Stockholders 31st July last, remaining unpaid,	-	-	-	-	-	-	90	0	0
Dividend of 4 per cent. on £62500, for the half year ending 31st Jany., 1837,	-	-	-	-	-	-	2500	0	0
Surplus in favor of the Bank,	-	-	-	-	-	-	2247	5	1
							£152579	3	3
Debts due to the Bank,	-	-	-	-	-	-	£111952	7	1
Gold and Silver on hand,	-	-	-	-	-	-	16759	14	6
Notes of, and balances due by, other Banks,	-	-	-	-	-	-	1330	14	5
Provincial Treasury Notes,	-	-	-	-	-	-	1211	0	0
Securities, and in the hands of Agents in the United States,	-	-	-	-	-	-	17604	11	6
Real Estate,	-	-	-	-	-	-	610	15	9
							£152579	3	3
Notes in the hands of Solicitor, considered bad,	-	-	-	-	-	-	£116	7	5

JAMES FORMAN, Cashier.

WILLIAM LAWSON, President,  
ALEX. WALLACE,  
WILLIAM MURDOCH,  
LEWIS BLISS,  
W. H. SNELLING,  
JAS. LEISHMAN,  
M. B. ALMON,  
JOHN BAZALGETTE,  
JAMES B. UNIACKE.

*General Statement of the Affairs of the Bank of Nova Scotia, 31st January, 1843.*

LIABILITIES.				
Capital Stock,	-	-	-	£140000 0 0
Notes in circulation,	-	-	-	45858 10 0
Deposits,	-	-	-	64341 18 7
Due to Agents abroad.	-	-	-	6673 12 10
Agency drafts on the Bank, in transitu,	-	-	-	553 17 0
Due to other Banks.	-	-	-	922 5 5
Unclaimed Dividends,	-	-	-	1378 6 9
Dividend of 3½ per cent. on £140,000, payable 6th March,	-	-	-	4900 0 0
Rest,	-	-	-	2568 18 3
				£267197 8 10

RESOURCES.				
Debts due to the Bank,	-	-	-	£227726 0 6
Securities in the hands of, and Balances due by, Agents abroad,	-	-	-	7316 10 0
Agency remittances in transitu,	-	-	-	1525 13 9
Real Estate,	-	-	-	3878 19 9
Bank Furniture and Bank Plates,	-	-	-	161 0 0
Bills of Exchange on hand,	-	-	-	5866 17 9
Gold and Silver in the Vaults,	-	-	-	17038 17 5
Provincial Treasury Notes,	-	-	-	1438 0 0
Notes of other Banks,	-	-	-	2245 9 3
				£267197 8 10
Amount of overdue Notes bad and doubtful,	-	-	-	£391 7 7
Probable loss on the above,	-	-	-	260 18 4

J. FORMAN, Cashier.

M. B. ALMON, President,  
 JAMES TREMAIN,  
 ROBERT M. BROWN,  
 JAMES DONALDSON,  
 A. KEITH,  
 ALEX. MURISON,  
 JOSEPH STARR,  
 J. J. SAWYER,  
 LEWIS BLISS,  
 ALEX. WALLACE,  
 A. M. UNIACKE,  
 J. H. ANDERSON,

5th ISSUE

£5 or \$20 dated 1864

The history of the Bank of Nova Scotia 1832 - 1900 states that there was a new issue of £5 notes amounting to £15,000. In the list of notes signed by the President it is recorded that there was a new \$20 note from a new plate, which was first issued July 21, 1864. On April 15, 1859 an act was passed to establish decimal accounting, making the use of dollars and cents optional in 1859 and compulsory in 1860. It is probable that the reference to an 1864 issue was meant to state a new \$20 issue. There is no record of these notes being seen.(3)

6th ISSUE

\$4 dated July 1, 1870; July 1, 1871; July 2, 1877.

These were the first dollar issues. They were produced by the British American Bank Note Co. Montreal and Qttawa, and printed 4 on a sheet: A, B, C, D. The early issue were overprinted in red CANADA CURRENCY twice. On the top of the note it says Canada Bank Note Printing Tint twice.

beehive and flowers  
Face: green tint with black  
Back: counters and name of bank in green

On the later issues "Canada Bank Note Printing Tint" is moved to the sides of the note. In Roman letters it now says PROVINCE OF NOVA SCOTIA.

\$5 dated July 1, 1870; July 1, 1871; July 2, 1877.

St. George and dragon  
Face: green tint with black  
Back: counters and name of bank in green

\$10 dated July 2, 1877

mining scene/shield with unicorn and Indian/sailing ship  
Face: blue-grey tint with black  
Back: counters and name in green

\$20 dated July 1, 1871

It is stated this note was issued, but there are no details. (3)

7th ISSUE

\$5 dated 1881

These were produced by the American Bank Note Co. and there are 2 varieties:

1. Greek goddess/Joseph Howe/bank seal

Face: multicoloured with black  
Back: name of bank with counter - brown tint

2. Face: blue tint with black  
Back: green tint

....."It was agreed to send forty thousand dollars of unsigned notes all five dollars to the Agent in Winnipeg to be signed by E.H. Taylor, Agent, and David Forgan, Accountant, the Board to be notified when change of signers to be made. Eight thousand notes numbered from 32,000 to 40,000 consecutively."(9)

Forgan, David R.:

".....when I had been in the bank about a year it was decided to open a branch at Winnipeg, Manitoba - then a booming town in the new Northwest, and I was sent there as accountant. I took with me \$40,000 in cash, and was seven days on the way, stopping a night in Chicago and two nights in Minneapolis. The cash was in a leather bag, and as I never parted with it for a moment day or night it became a great burden during that long journey. By missing connections at Minneapolis I had to stay there over Sunday and was two days later in reaching Winnipeg than I should have been,....." (9)

There are notes with the blue tint (variety 2) which have the overprint WINNIPEG in red. It could be that the initial lot taken to Winnipeg proved inadequate so further notes were sent which were overprinted. While it is known that there were many notes printed with the multicoloured face (variety 1) perhaps all the notes sent to Winnipeg had a blue face. The bank sent a letter to the American Bank Note Co. complaining about the notes with the blue tint. It is also possible that the notes with the blue tint were issued before the multicoloured notes. An earlier letter to Bradbury, Wilkinson & Sons Ltd. shows that they were not entirely satisfied with their notes.

To: Messrs. Bradbury, Wilkinson & Sons Ltd.,  
from Bank of Nova Scotia, Halifax.

Sometime ago we received from you specimens of Bank note engraving's draft forms to which at the time we thought very favourable of but had then a full supply of everything we required. We are now thinking however of ordering a new supply of five dollar notes from a new design and should be pleased to have a tender from you. We have had notes printed by the British American Bank Note of Montreal and by the American Bank Note Co. of New York, the work of the latter being in our opinion very good indeed.

I enclose specimen of the \$10 note we now have in circulation. The new \$5 notes would have to be the same size but altogether different design. The seal of the bank enclosed might be altered somewhat - the inside part increased in size and the outside printing reduced. For the two vignettes I would suggest the head of the goddess of liberty and an engraving of the head of the lake.

Now: Joseph Howe respectively, a photograph of the latter is enclosed.

This is only a suggestion which may not work well so I'm had better, do your best for us with ? new design.

\$20 dated 1882 Jan. 1

Records state that this note was issued, but no details are know. (3)

Dec. 31, 1883

To: Secretary & Manager American Bank Note Co.

I am in receipt of your favor of the 27th inst. enclosing new model of our \$5 note. I am sorry to say that we do not like the combination of colours. The green is too light. I wish you would try something else. How is it that you cannot get up anything as good as our Ten? I am sorry to trouble you too much but as we have now so large a circulation we want to get up a note that will look well and wear well. By the way if blue is not a good color why did you allow us to have our last issue of fives all blue?

There are a few proofs to be seen with variations.

8th ISSUE

\$20 dated July 2, 1896

These were produced by the American Bank Note Co., New York and printed 2 on a sheet.

-/allegorical female and cherub/-  
Face: blue and pink tint with black  
Back: bank seal and blue tint

There is a notation in the margin of one of the bank records: (13)

"There was one 20 dollar July 2, 1896 which we have signed examples, but we don't know if it was ever put into circulation."

It is quite possible this was never put into circulation as a new \$20 was issued the following year.

9th ISSUE

\$20 dated Nov. 1, 1897

These were produced by the American Bank Note Co., New York and printed 2 on a sheet. The numbers were red.

allegorical woman and child/portrait of woman/allegorical woman  
Face: pale green and orange tint with black  
Back: bank seal, counter with olive tint

10th ISSUE

\$5 dated Jan 3, 1898, June 1, 1898

These were produced by the American Bank Note Co., Ottawa and printed 4 on a sheet and numbered consecutively. The June issue had red numbers.



allegorical female/mining scene/steamship

Face: pale green and orange tint

Back: bank seal. This was ordered originally in green but was printed olive by mistake, so the bank carried on with the olive.

Some of these notes are overprinted 's' twice in red (see 14th issue). There is a record of the countersigners of these notes and the numbers each person signed. Forty-six people signed a total of 509,000 notes (12). Many of the printing plates were sunk in the Ottawa river June 24, 1914. (13)

#### 11th ISSUE

\$100 dated Aug. 1, 1899

Produced by the Canadian Bank Note Co. Ltd. and printed 2 on a sheet. This is the first printing of \$100 notes, so it is assumed the design was the same as for the 1911 issue.

counter/lion, allegorical women/counter

Face: yellow orange tint with black

Back: counter/bank seal/counter brown tint

This issue had red numbers and was numbered from 1 - 2500. In 1899 there were also further issues of \$5 and \$10.

On November 13, 1899 the \$5 plates were altered by inserting FOR before GEN. MAN. The \$10 plates were altered by inserting FOR General Manager for cashier. The signature of the President was removed and the signature of the President was put on by letter press. Some of these plates were sunk in the Ottawa river June 24, 1914.

#### 12th ISSUE

\$10 dated Jan. 2, 1903

Produced by American Bank Note Co. Ottawa. The design is like the 1897 note except at the top where it said "Province of Nova Scotia", it now says "Dominion of Canada". On the note it states, "Issue of Jan. 2nd. 1903". The numbers were red.

\$20 dated Jan. 2, 1903

It is assumed the design is like the 1918 issue. Made by American Bank Note Co. Ottawa. For the first time they were printed 4 on a sheet, A,B,C,D.

counter.fishermen in boats/counter

Face: tint yellow, green, pink with black

Back: counter/coat-of-Arms/counter in colours brown, green, rose, black.

Planchetted paper used. When Crane's planchatted paper was first used the planchettes ran perpendicularly through the centre of the notes, but later they were scattered.

13th ISSUE

\$50 dated May 1, 1906

Produced by American Bank Note Co. Ottawa and printed 2 on a sheet. The odd numbers got A and the even numbers got B. This would be the first issue of \$50's and were numbered 00001 - 05000. In February there was another issue 005001 - 010000 using planchatted paper. The numbers were red.

counter/threshing scene/counter  
 Face: tint olive and red with black  
 Back: counter/coat of Arms/counter green

Further issues were made in 1906 of \$5 and \$10 using planchatted paper.

14th ISSUE

\$5 dated Spet. 1, 1908

Produced by the American Bank Note Co. Ottawa and printed 4 on a sheet. When the request for notes was made, the Bank Note Co. printed 33,333 sheets on the June 1, 1898 plates by mistake, as it was the same design. It was decided to use them and they were distinguished by having a small 's' twice overprinted in red at the top corners. Bank Note Co. records state that these notes were issued, and that they were issued along with the 1908 issue. This was not the case, they were issued alone and the 1908 issue was held back until they were well circulated. (9)

The 1908 issues had two varieties.

1. On the note it states "Issue of Sept. 1, 1908". The 1908 issue was prepared and the numbers were from 000,001 - 400,000 and they are blue. The letters "N.S." for Nova Scotia are omitted after Halifax. "A small number of this issue was sent to each of the Canadian and Newfoundland branches by either Halifax or Toronto." "It is obvious that these notes must not be issued before Sept. 1, 1908 on which date you may begin to circulate them, although only a moderate amount will be supplied to the branches until the issue of June 1, 1898 runs low." (10)
2. A second variety was issued when it was found that this regular note was too easy for forgers. In 1915 it was decided to engrave additional orange V's twice at the top and an orange tint at the bottom under "FIVE FIVE", before issuing further notes. (9)

There is a record of the countersigners of these notes from 100001 - 1000000. There is also a record of countersigners of the tens and twenties of Jan. 2, 1903, fifties of May 1, 1906 and hundreds of 1911. (10)

15th ISSUE

\$100 dated Jan. 3, 1911

Assumed to be the same design as 1899. We know the 1899 issued had red numbers from 1 - 2500. This issue had blue numbers from 2501 - 4000. There were also further issues of \$5 and \$10.

16th ISSUE

\$10 dated Jan. 2, 1917

Produced by American Bank Note Co. Ottawa. There is a record which states these were printed 8 on a sheet (15). The note states "Issues of Jan 2nd., 1917" and is the same design as the 1903 issue. The members were blue.

17th ISSUE

\$5 dated July 2, 1918

Produced by the American Bank Note Co. and printed 4 on a sheet. The notes states "Issue of July 2, 1918".

Charles Archibald/counter/H.A. Richardson  
Face: green tint with black  
Back: coat of Arms green tint

The facsimile signature of the President is imprinted by the engravers on all issues of the Bank's notes now supplied to branches. The signature of the General Manager is impressed on \$5, \$10 and \$50 notes after receipt from the engravers.

"The distinguishing device required by Section 73 of the Bank Act to be imprinted at the same time as the General Manager's signature consists of a small shield with a lion rampant therein and the small number 2 immediately below it."

This device is first found on the \$5 issue of 1918. (13)

\$20 dated Feb. 1, 1918

The design is assumed to be the same as for the Jan. 2, 1903 issue.

18th ISSUE

\$10 dated Jan. 2, 1919

Produced by the American Bank Note Co. Ottawa. The note states "Issue of Jan. 2, 1919 and is the same design as for 1917. The numbers were red.

\$100 dated Jan. 2, 1919

Assumed to be the same as for 1911. The numbers were red.

19th ISSUE

\$50 dated Jan. 2, 1920

Assumed to be the same design as for 1906. The numbers were blue.

20th ISSUE

\$5 dated Jan. 2, 1924

Produced by the Canadian Bank Note Co. Ltd. "Issue of Jan. 2, 1924" The numbers are red.

G.S. Campbell/counter J.A. McLeod  
 Face: multi-coloured tint with black  
 Back: same as for 1918 only brown

\$10 dated Jan. 2, 1924

Same design as for 1919.

#### 21st. ISSUE

\$20 dated Jan. 2, 1925

"Issue of January 2nd., 1925" Produced by the Canadian Bank Note Co. Ltd. and has the familiar vignette of deep sea fishing. The numbers are blue. The back is the same design but in a dark green tint.

\$50 dated Jan. 2, 1925

"Issue of January 2nd., 1925" Produced by the Canadian Bank Note Co. Ltd. and has the vignette of Mowing Hay. The numbers are blue. The back shows the arms of the bank and has a carbon blue tint.

\$100 dated Jan. 2, 1925

"Issue of January 2nd., 1925" Produced by Canadian Bank Note Co. Ltd. The numbers are red.

-/lion, allegorical woman with spear, counter, allegorical woman  
 holding hammer and chisel/-  
 Face: pink orange olive tint  
 Back: bank coat of Arms light brown tint.

#### 22nd ISSUE

\$5 dated Jan. 2, 1929

"Issue of January 2, 1929" Produced by Canadian Bank Note Co. Ltd. The numbers are blue.

S.J. Moore/J.A. McLeod  
 Face: Multi-coloured tint with black  
 Back: as usual with green tint

\$10 dated Jan. 2, 1929

"Issue of January 2nd., 1929" Same design and colours as 1924 issue. Numbers are blue. The back has grey blue tint.

\$20 dated Jan. 2, 1929

"Issue of January 2nd., 1929" Same design and colours as 1925 issue. The numbers are red. The back is the same but has an orange tint instead of green.

\$100 dated Jan. 2, 1929

"Issue of January 2nd., 1929" Same design as 1925. The numbers are red. The back has a light brown tint.

23 ISSUE

\$5 dated Jan. 2, 1935

"Issue of January 2nd., 1935" Produced by the Canadian Bank Note co. Ltd. This is a small size note and measures 6" x 2 7/8". The design is as 1929 issue. The numbers were red.

J.A. McLeod/H.F. Patterson

Face: Green and pink tint with black

Back: as usual with green tint

\$10 dated Jan. 2, 1935

"Issue of January 2nd., 1935" Produced by the Canadian Bank Note Co. Ltd. This is another small size note, but with the same design as the 1903 note. The numbers are red and the back is blue grey.

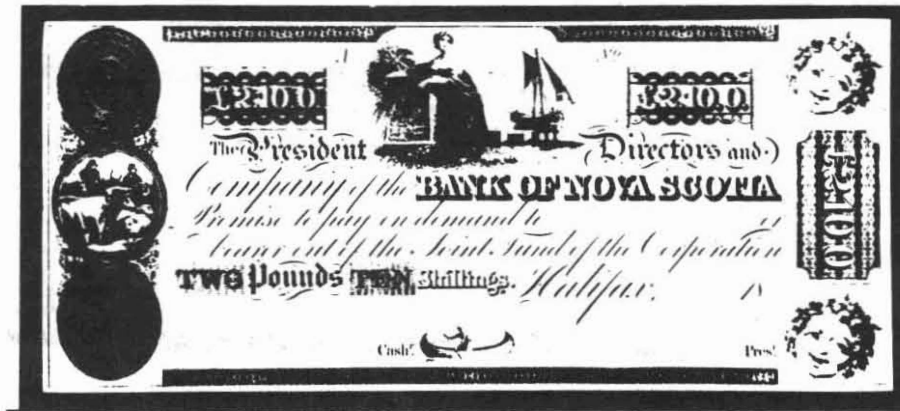
1. History of The Bank of Nova Scotia 1832 - 1932
2. The Directors' Minute Book
3. History of The Bank of Nova Scotia 1832 - 1900
4. Copy book from Pictou
5. Ruth McQuade, C.N.A. Journal Oct. 1976
6. Jane Nokes, Pictou Branch of the Bank of Nova Scotia
7. Sept. 1966 I.B.N.S. Journal
8. Ledger of notes destroyed
9. Revised manual 1900 Margot Dixon
10. BNS circular 955
11. Ruth McQuade C.N.A. Journal Nov. 1976
12. B.N.S. circular 1496
13. Sec. 3 sub-section 7 circulation
14. 1833 N.S. 3rd. Wm. IV cap. 62
15. Copy book letters, Bank of Nova Scotia
16. 1834 N.S. 4 Wm. cap. 24
17. 1820 Geo. III cap. XXXVIII
18. Bank Note records
19. Records Legislative Assembly, 1843

#### ACKNOWLEDGEMENTS

When I began this article I first decided to discuss only the notes of the 19th century. However, I went on to the end, and in the future I hope to have a sequel covering the notes issued outside Canada.

I would like to thank Jane Nokes, archivist for the Bank of Nova Scotia for making material available. I would like to thank Claude Doucet, Manager, Archives Bank of Nova Scotia for his help. I am grateful to Betty Hearn especially for the article she wrote in the C.N.A. Bulletin in 1955 in which she lists Bank of Nova Scotia notes she had seen. I would like to thank the Bank of Nova Scotia for allowing me to reproduce some of their photographs, and I acknowledge the information collected by Margot Dixon.

I would be pleased to hear from members about errors or omissions I may have made.



1st issue



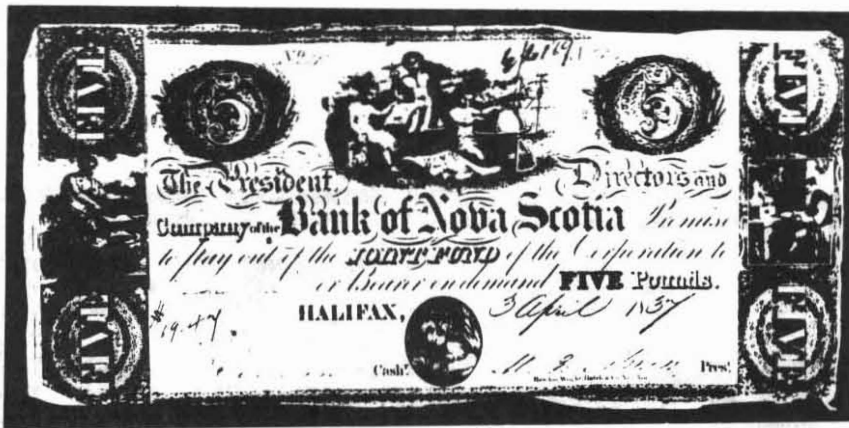
6th issue



6th issue



Head of a horse



Ceres



1898



1881





8th issue



9th issue



20th issue

T R A N S A C T I O N S

of

T H E C A N A D I A N N U M I S M A T I C

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I S S N 0045-5202



A DICTIONARY OF CANADIAN MEDALLISTS

by R.C. Willey

M

- M        The initial used by Juste Aurel Meissonier to sign his work.  
M.C.    The initials of Myron Cook.  
M.G.    The initials of Mrs. Mary Gillick.

MacDOWELL, J.H.

A Toronto artist who submitted patterns for a five-cent piece and a twenty-five-cent piece for a proposed coinage in 1927 to commemorate the diamond jubilee of Confederation. Unfortunately no coinage was struck.

MACHIN, ARNOLD 1911 -

The Master of Sculpture at the Royal Academy Schools, London. In 1964 he prepared a new bust of the Queen for the coinages of the British Commonwealth. The Queen is shown wearing a diamond tiara given to her by her grandmother, the late Queen Mary. The new Rhodesian coinage was the first to show this bust. Canada adopted it in 1965. It is now in use in all the Commonwealth countries which do not use the crowned bust of the sovereign. Great Britain did not adopt the Machin bust until the decimal coinage was released.

Philatelists are indebted to Arnold Machin for the beautiful diademed bust of the Queen on the current stamps of Great Britain.

MackENNAL, SIR BERTRAM 1863 - 1931

A sculptor of Melbourne, Australia, who settled in London in 1882. He studied in London, Paris, and in Italy. In 1911 he designed portraits of King George V for all coins and medals of the British Empire. For the English coinage he designed a bare head, which appears on the Imperial sovereigns struck at Ottawa. This head also occurs on the British War Medal of 1914-1918, the Air Force Medal, the Distinguished Flying Medal, the Mercantile Marine Medal, and the R.C.M.P. Long Service and Good Conduct Medal.

For the coinages of the Dominions and colonies and India, a crowned, robed bust of the King was designed. It appears on the coins of Canada (except the dollar of 1935) and Newfoundland. A bust in the uniform of an Admiral of the Fleet was prepared for the Distinguished Service and the Conspicuous Gallantry Medals. A bust in Field Marshal's uniform was designed for the Military Medal, the Distinguished Conduct Medal, the Meritorious Service Medal, and the Colonial Auxiliary Forces Long Service Medal.

## MADAY, HELENE

A Hungarian sculptress who emigrated to Canada in 1952 and settled in London, Ontario, where she taught art since 1960 at the University of Western Ontario. Forty medallions cast by her were exhibited at the Public Archives of Canada in 1971 at a special showing of the works of Canadian medallists. The following medallions are among those exhibited:

Most Rev. A. Michael Ramsay	1963
The Freedom Fighters	1966
Picasso Exhibition in Toronto	1966
The Philosophers	1966
Sir John A. Macdonald	1967
Expo '67	1967
The Ten Commandments	1967
The First Moon Walk	1969
University of Western Ontario Award	1970

## MAGNON, LUCIEN

A Montreal sculptor who cast the medallion commemorating the opening in 1968 of the new Head Office building of the Banque Canadienne Nationale in Montreal.

## MANN, ANTHONY 1927

Associate Professor of Design at Nova Scotia College of Art and Design at Halifax. Born in England, he came to Canada in 1962 and settled in Toronto. In 1967 he designed the stylised maple leaf symbol used as the badge of the Canadian Centennial celebrations. In 1973 he designed a stamp issued to commemorate the centenary of the entry of Prince Edward Island into the Dominion, and designed the reverses for the second series of Olympic coins.

## MANNING, TERRY

An artist of Morell, Prince Edward Island, who designed the 1973 nickel dollar commemorating the centenary of the entry of Prince Edward Island into the Dominion.

## MAPPIN &amp; WEBB

London die-sinkers and engravers, with branch offices in Montreal and in Johannesburg, South Africa. The Montreal branch was known as Mappin & Webb, Ltd., and produced a number of medals on Canadian order in the early years of this century.

In 1913 the firm struck a medal for the Saskatoon Oratorio Society in honour of a performance of Handel's "The Messiah". In 1917 the firm struck a beautiful plaque for L'Association de la Casquette, an organization founded to promote athletics among French-Canadian youth. This plaque was awarded at boxing and wrestling tournaments, and was designed by Charles Chamberland, a founder of the Association.

The firm cut the dies for and struck the Governor-General's Medals for the Governors-General of Canada from Viscount Willingdon to Viscount Alexander of Tunis.

## MARCHETTI, ARNADLO

A Montreal sculptor who designed the J.D. Ferguson Award medal for the Canadian Numismatic Association in 1969. In 1979 he designed the reverse of the gold \$100 piece issued in 1980 to commemorate the centenary of Canada's acquisition of the Arctic Archipelago.

## MARKWARDT, HARRY 1927 -

A Toronto engraver, born in Hamburg in 1927. He came to Canada in 1956 and settled in Toronto. He cut the dies for many of the medals struck by the Sherritt-Gordon Mint (q.v.) to commemorate historical personages of Western Canada.

## MAROSAN, JULIUS 1915 -

A Hungarian sculptor who came to Canada in 1957. His work has received international recognition, and thirty-seven cast medallions by him were shown at the Public Archives of Canada in 1971. Among those shown were the following:

Cat in Space  
St. Francis  
St. Christopher  
Adoration of the Kings  
Mary  
Harlequin  
Beatnik  
The Devil  
Bell Canada

## MARCH BROS.

Toronto medallists of the early twentieth century, who struck an advertising medal in 1902 for the Hamilton Mirror Plate Co. This medal has an obverse by Grueber commemorating the Coronation of Edward VII.

## MARTEAU, FRANCOIS JOSEPH

A Paris goldsmith, whose career as a medallist extended from 1720 to 1759. He produced the obverses of the Franco-American jetons of 1752, 1754, 1756, and 1758.

## MARTIN, CHARLES, &amp; CO.

A Montreal firm which produced a medal (Le Roux 1674) for sale to pilgrims at St. Anne de Beaupre.

## MATTHEW, VERY REV. T.

An Irish Catholic priest and temperance crusader, who began to preach in Ireland early in the nineteenth century against the excessive use of alcoholic drinks. He organized temperance societies whose members signed a pledge to avoid immoderate drinking. Each member received a medal inscribed with the words of the pledge. The medal was Father Matthew's own design.

The temperance movement spread, and similar societies sprang up in all the Canadian colonies. Many of them issued medals in the Matthew design.

Similar medals were issued by the total abstinence societies which were founded later in the nineteenth century. Canadian temperance and total abstinence medals were produced by Jean Marie Arnault, J.D. Scott, Joseph Davis, and W.J. Taylor (qq.v.).

MAUGER, JEAN 1648-1722

A Paris engraver, who prepared reductions of many of the medals of the reign of Louis XIV. He engraved medals for the founding of the Compagnie des Indes in 1674, and for the repulse of the British at Quebec in 1690 (Le Roux 306, 306a). He also cut the dies for a medal struck to commemorate the birth of the Duke of Berry in 1686. This medal was re-issued in 1693 with modifications for presentation to Indian chiefs. This medal was prepared in several sizes (Le Roux 300b and 300e being the work of Mauger. The obverse of the French medal commemorating the Treaty of Utrecht in 1713 is also Mauger's work.

References: Forrer, Leonard. Op. cit. Vol. III p. 621.

MAVER, JOSEPH, & BROTHERS

Makers of badges and medals, of Seattle, Washington, active in the early twentieth century, as well as the closing years of the nineteenth. In 1891 the firm produced a medal for the Grand Encampment of the I.O.O.F. at Victoria, B.C. At this time the firm was known as the Joseph Maver Co. The firm has struck a number of medals for the British Columbia Poultry, Dairymen's, and Stock Breeders' Associations. In 1907 the firm struck an attractive medal commemorating the visit of Prince Fushima of Japan to the City of Vancouver. The medal for the Chahko Mika Carnival of Nelson, B.C. in 1914 was produced by the firm.

MAYSENHOLDER & BOHLE

Montreal manufacturing jewellers, in business from 1849 to 1853. A business card (Breton 566) was struck in the name of the firm, supposedly about 1853. The partnership was dissolved in 1853 but the assets were not liquidated till after the death of Maysenholder in 1862.

Five specimens of this business card appeared in 1887, causing a stir among numismatists of the day. They were said to have been found in the drawer of a workbench when the assets and equipment of the firm were sold at auction in 1862. These five pieces fetched high prices, and it soon became evident that other specimens were in existence. It was discovered that some twenty-odd individuals owned specimens, each believing that his specimen was one of the original five! The piece was thus exposed as fraudulent, R.W. McLachlan being especially outspoken in his criticism.

According to Breton, who "sanctified" the piece by including it in his listings, a Montreal collector succeeded in finding thirty-one specimens and seven uniface examples, which he deliberately withheld in order to secure as many as possible and dispose of them at the best possible price, in which object he was apparently quite successful. In view of Breton's listing the piece, it has been eagerly sought by collectors ever since, almost none of them ever knowing anything about the piece other than what Breton wrote. Its fraudulent status has been all but forgotten.

References: Breton, P.N.: Illustrated History of Coins and Tokens relating to Canada. 1894. pp. 64, 65.

McLachlan, R.W.: 1912 A.N.A. Convention address. In Canadian Tokens and Medals, edited by A.E. Hoch, p. 254. From "The Numismatist" September 1912.

MCCAIN, CHARLES W.

A Vancouver contractor who secured 1085 pounds of brass and copper fittings from the wreck of the S.S. "Beaver" after she was wrecked at Prospect Point at the entrance to the harbour of Vancouver in 1892. The ship was the famous Hudson's Bay Company vessel which played such an important part in the development of colonial British Columbia.

The first issue was of medals 43 mm in diameter. Evidently the dies deteriorated, and it was decided to strike a smaller medal. The second one is 35½ mm in diameter, and commemorates on one side the S.S. "Beaver" and on the other the fourth centenary of Columbus's rediscovery of America. A medalet, 22 mm in diameter, was struck later to provide a piece which could be used for jewellery purposes.

It is not known with certainty by whom the medals were struck. The first two may have been struck by W.H. Banfield & Co. of Toronto, for "off-metal" specimens exist, and it is well known that the Banfield firm struck a number of medals in metals other than what the issuers ordered, and often muled the dies to satisfy the whims of collectors. The firm was severely criticised by McLachlan for this practice. The jewellery medalets were produced by a firm in Waterbury, Connecticut, probably Scoville Mfg. Co.

References: Gingras, Larry: The S.S. Beaver Medals Re-examined.  
CNRS Oct. 1977 pp. 73-38.

MCCARTHY, DENNIS

A metal worker of Charlottetown, Prince Edward Island, who, in the middle of the nineteenth century, it is said, made his own copper pennies to pay for liquor. They were simply copper blanks stamped on one side with his initials D.M.C. incuse.

MCCAUSLAND, PETER

Another Prince Edward Islander who made his own pennies, but not to buy drinks. He owned the island of Rustico in the middle of the last century, and circulated as pennies copper blanks stamps with the letters P.E.I. incuse. It is difficult to see how they could be acceptable as pennies, for their weight is extremely variable.

MCKENZIE, ROBER TAIT 1867 - 1938

A Montreal surgeon who took up sculpture as a means of assisting his classes in lectures on anatomy and surgery. From this he progressed to the modelling of medals, many of which pertain to the medical profession. He was a keen athlete, and in later life worked with athletes, and became the head of the Physical Education Department of the University of Philadelphia in 1905. Athletics provided him with many subjects for sculpture, and many of his medals are athletic competition awards. His masterpiece is the Olympic Shield of Athletic Sports, which took five years to design and sculpt. It was finished in 1932.

Some of his medals honour Canadian men of medicine, including Dr. William Henry Drummond, Sir William Osler, Dr. William Gardner, Sir Wilfred T. Grenfell, and Dr. William Campbell.

In 1967 the centenary of his birth was commemorated by Medalllic Art. Co. of New York (q.v.), with a fine medal portraying his bust on the obverse and a reproduction on the reverse of the Olympic Shield of Athletic Sports. The obverse was designed by John R. Sinnock, a lifelong friend of McKenzie and engraver at the United States Mint. This medal depicts ninety-one human figures, the largest number human figures to be seen on a medal.

References: Medalllic Art. Co.: Fact Sheet #1 - Biography of Robert Tait McKenzie. 1967.

Forrer, Leonard: Op. cit. Vol. VIII pp. 3-14.

McKENDRY, WILLIAM H.

A Toronto medallist active early in the present century, who produced for some years the four-year and eight-year medals for school attendance given by the Toronto Public School Board. In 1905 the medals commemorating the centenary of the Battle of Trafalgar issued by the Sons of England in Ottawa and the Protestant Schools of Quebec were struck by the firm.

McLAREN

The manufacturer of a medal struck for the Dominion Day festivities in Hamilton, Ontario, in 1917, the year of the golden jubilee of Confederation.

McMILLAN, A.

An Ottawa engraver who made the badges in 1905 for presentation to Indian Chiefs at the signing of the ninth Indian Treaty.

Reference: Jamieson, M.A.: Medals awarded to North American Indian Chiefs. 1936. (Reprinted 1961). pp. 60, 61.

McMILLAN, WILLIAM H. 1887 - 1977

A sculptor, born in Aberdeen, Scotland, who designed the Allied Victory Medal of 1919 and the reverse of the 1914-1918 War Medal. He created the statues of Alcock & Brown at the London Airport, the statue of King George VI in Carlton Gardens, and the fountain in Queen Mary's Garden in Regent Park in London.

Reference: Hill, C.W.: The Medals of William McMillan. COIN 1979 Year Book. pp. 30, 31.

MEDALLIC ART CO.

New York medallists and die-sinkers, established in 1905. The firm quickly gained a reputation for production of a very high artistic and technical standard. Today it is one of the best firms of medallists in the United States. From 1907 to 1916 the firm made all the master hubs for the American coinage.

It has been a prolific manufacturer of medals and medallions. Many of Robert Tait McKenzie's creations were struck by the firm. In 1917 the firm struck medals commemorating the centenary of the Bank of Montreal. The medals were designed by Ulrico Ricci. A brass plaque in the form of a paperweight was



produced in 1930 to commemorate the inauguration of the Ambassador Bridge spanning the Detroit River between Detroit and Windsor. The International Nickel Co. Distinguished Service Medallion was struck for the company in 1933, and is awarded in bronze, nickel, and platinum. Long Service medallions in brass were struck in and after 1925 for the Canadian International Paper Company.

Other medals and medallions relative to Canada are listed below:

- 1946 Selwyn G. Blaylock Medal. Bronze.
- 1947 Dedication of the building of Abbott Laboratories, Montreal. Bronze.
- 1950 Dominion Brake Shoe Co. Ltd. Service Emblem. Gold and silver.
- 1953 Edith Tyrell Medal. Bronze.
- 1953 Canada Cup Medal. Bronze.
- 1959 St. Lawrence Seaway opening. Gold, silver, and bronze. Oval 95 mm c 79 mm.
- 1960 Ben Sadowski Medal, United Jewish Welfare Fund of Toronto. Silver and bronze.
- 1960 Dominion Life medal commemorating achieving one billion dollars in insurance policies in force. Bronze.
- 1961 The Inco plant at Thompson, Manitoba. Nickel and platinum.
- 1962 Royal Academy of Arts. Bronze.
- 1963 Karsh Medal, Ottawa Little Theatre Workshop. Nickel, silver-plated.
- 1962 Central Technical School Award, Toronto. Bronze, gold-plated and silver-plated.
- 1962 The medals of the joint Convention at Detroit of the American and Canadian Numismatic Associations.
- 1962 The Presidential Art Medals "Athenian Owl" and medal for the same convention.
- 1964 The President's Medal, Canadian Society of New York. Gold-filled.
- 1968 Law Society of Upper Canada Treasurer's Medal. Bronze.
- 1969 The Canaport Medal of Irving Oil Co. Bronze.

MEISSONIER, JUSTE AUREL 1675-1750

The designer of the obverse of the Franco-American jeton of 1757. He also designed a bust and head, both unsigned, of Louis XV, which were both employed to produce later re-strikes of the Franco-American jetons.



Arnold Machin's  
bust of the Queen



Patrick Brindley's  
re-engraving



Peter Leuenberger's copy



Sir Bertam MacKenna's  
bust of George V



An Indian Chief Medal of 1693  
by Jean Mauer



CANADIAN NUMISMATIC RESEARCH SOCIETY  
INTERIM STATEMENT  
6 MONTHS ENDING - - - JUNE 30, 1980

RECEIPTS

Bank interest	34.13	
Dues	10.00	
Sales of Transactions	371.00	
U.S. Exchange	9.66	
Sale of stationery	4.62	
		<u>429.41</u>

EXPENSES

Editor	437.23	
General	9.95	
		<u>447.18</u>

EXPENSES EXCEED REVENUE BY

17.79

ASSETS

Cash in bank	519.67	
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BANK OF MONTREAL CENTENARY MEDAL, 1817-1917  
by Freeman Clowery, Archivist, Bank of Montreal

From files and records dating back more than 60 years, we have unravelled an interesting story. This concerns the relatively rare medals struck in 1917 to serve as presentation pieces to those honoured as part of the Bank of Montreal celebrations in recognition of its first 100 years.

Planning on this aspect had started at least a year in advance, when General Manager Sir Frederick Williams-Taylor had broached the subject of an appropriate medal with the reputable firm of Henry Birks & Sons Limited. It was decided that sketches should be prepared and models sculpted. It is interesting to note that the Bank had as advisors two noted firms of architects, Barott & Blackader in Montreal, and McKim, Meade & White in New York. It is recalled that the latter had received wide acclaim for its 1901-1905 extension to the Bank's Head Office, with its massive and opulent columned Banking Hall.

The accompanying photograph shows the design finally chosen, the medals struck from dies made by New York's Medallic Art Co. The obverse highlights the famed Domed Head Office Building, with its 1847 Renaissance facade, six Corinthian order pillars, the pediment holding one of the largest sculpture groups in all Canada, the work of Scotland's Sir John Steele.

The medal's reverse features the Bank's coat of arms, showing around the periphery the names of the Presidents and General Managers in 1817 and 1917. These were John Gray and Robert Griffin at the Bank's founding and Sir Vincent Meridith and Sir Frederick Williams-Taylor at the century mark. The medals are signed by the sculptor, U. Ricci.

It was decided that there would be medals struck in gold, silver and bronze.

Gold

The gold medals were presented to the two contemporary members of the Directorate whose names appear thereon.

Silver

The records show that 172 silver medals were awarded to the Directorate and Executive, to Managers and others with service of 25 years or more. These attractive medals were struck by Birks, who also engraved the edge with the name of the recipient.

Bronze

Bronze medals were presented to 122 Executive and Managers with less than 25 years service. The source of the bronze medals is clearly indicated by the "Medallic Art Co. N.Y." that appears on the edge of each.

It would appear that Management was very determined in its decision that these 63 mm medals were to be presented only to those who met the qualifications as already outlined. There is evidence that many requests for medals came from a number of sources, all of which were politely but firmly refused. Thus these presentation pieces carried considerable prestige.

It should be pointed out that smaller medals of the same design were also struck. At first a tiny one inch (25 mm) item was tried. From the lone example that rests in the Bank's Archives it is readily evident that the design is so small that the text is almost impossible to decypher. This weak and ineffective strike was vetoed in favour of a 34 mm medal which is much more effective. This size appears to have been struck only in bronze, and was not named. Examples exist with the "Medallic Art Co. N.Y." spamp on the edge, others have no such identification of maker. The quantity of the smaller 34 mm bronze medals struck is not known.

For the statistically minded, the silver 63 mm medals were invoiced at \$4.50 each, those in bronze were \$1.50. The presentation cases, "red leather outside, lined with green velvet, with Bank of Montreal Centenary in black letters on top" were \$1.10 nett. Delivery was "a week or ten days from receipt of dies, including engraving".

Also, as part of the Centenary celebration, on November 3, 1917 there was unveiled a bronze plaque on the front of the Head Office Domed Building, on Montreal's historic Place d'Armes. This 26 in by 18 in plaque, bearing the Bank's coat of arms, was designed by Henri Hebert, the noted Canadian sculptor, who, amongst other works, did the attractive Sir Lomer Gouin Lieutenant-Governor medal. This heavy bronze plaque was faithfully polished over some 60 years, to the point where it was almost smooth, thus nearly illegible.

Since relatively few of the large Bank of Montreal Centenary medals were struck, they are quite rare today. The fact that silver units were engraved serves to create for the families concerned a cherished heirloom, thus they tend to be passed down through generations. Therefore, any of these 1917 Bank of Montreal medals may be considered not only an interesting example of banking memorabilia and Canadiana, but also a choice numismatic piece to enhance any



## JOHN CORT REVISITED

by Ron Greene

Last year when I wrote, "John Cort, An Enigma," I had despaired of ever uncovering any further information about either Mr. Cort or his tokens.<sup>1</sup> This spring in issue number 44 of B.C. Studies Magazine (Winter 1979-80) an article entitled, "The Organization of Professional Theatre in Vancouver 1886 - 1914," by Robert Todd referred to John Cort with a footnote citing E.C. Elliott's, "A History of Variety-Vaudeville in Seattle from the Beginning to 1914." which was published by the University of Washington Press in 1944. Reading Mr. Elliott's book we find that Mr. Cort was a very prominent member of the theatrical world and while not mentioning Victoria or any tokens provides us with enough circumstantial evidence to attribute the tokens to Victoria. Mr. Elliott footnotes many of his sources, but for our purposes we shall not venture beyond his work.

John Cort came to Seattle in 1887. He was born in New York City in 1861 and at the age of 18 became an actor, but not a good one. He very quickly turned his talents to managing and in 1880 became the manager of the Grand Opera House in Cairo, Illinois. Subsequently, for several years he was associated with travelling shows and seems to become aware of Seattle. When Cort arrived in Seattle he found the STANDARD THEATRE available. It was a good house from the standpoint of equipment and he very quickly made it a good house in the quality of entertainment. From the day he took over the Standard was a success. He at once began to make plans for his own theatre, newer and better.<sup>2</sup>

Mr. Cort's new theatre was lit by incandescent light, steam heated and had a capacity of eight hundred. "The bar was one of the finest in the city, purchased in Chicago, and electric bells throughout the house brought instant service."<sup>3</sup>

At this point we should note that theatres of the day commonly were bars with entertainment. From time to time John Cort and others tried to run their theatres as "family theatres", ie without liquor, so that ladies and possibly children could come to the theatre. At this time Seattle was not ready for a "family theatre".

Cort had close associations with other houses in Tacoma, Spokane and Butte and could thus offer acts a circuit with weeks of guaranteed appearances. He was tough competition and had much of the business sewn up in Seattle. One of his competitors, a man named Smith, tried to post play bills on telephone poles. He was promptly served with a permanent injunction restraining him from doing so. That was privilege leased by the Seattle Bill Posting Company. And the Seattle Bill Posting Company was John Cort!

In 1889 a fire that destroyed 20 blocks of Seattle left the Standard Theatre in ruins. However, the ever resourceful Mr. Cort had a large tent erected and opened his third Standard Theatre in just over two weeks. By November the fourth, and final, Standard Theatre was open. Furthermore, by now Cort's circuit could offer sixteen weeks' booking for acts in Seattle, Spokane, Butte, Portland, San Francisco and several other smaller centres. In 1890 Cort was at the height of his power.

In the summer of 1890 John Cort built a pavilion at Leschi Park for a seasonal theatre. "Acts were drawn from the shows at the Standard, and John Cort's Standard Theater Band played a number of programs through July."<sup>4</sup> A lot of criticism was headed towards Cort and a competitor about the sale of liquor on their respective pavilions--indicative of changing mores. After the summer a series of events ruined John Cort. A suit in 1891 over money matters dating from 1889 and 1890 brought judgment against him. He had domestic troubles with a struggle for custody of his two sons. Obviously not resolved happily for we know that Cort remarried while in Victoria.<sup>5</sup> In December 1890 John F. Cordray opened a "family house." His programs featured an hour of variety before the plays and the competition was keen. The final blow came with the depression of 1893 which saw banks fail and businesses collapse. One by one John Cort had to give up his theatres and interests.

In 1894 Cort gave up his last pacific coast business and went east to Chicago to weather out the depression. There he operated a theatre for two years. He returned to Seattle in 1898, opening a vaudeville house called the "Palm Garden." Cort proclaimed that no liquor would be allowed in the theatre so that any lady might visit the theatre, but he had insufficient capital to continue and apparently reverted to his former ways. "In the opinion of other managers he was giving the public too much for their money. He had only high-priced acts and was trying to support them on free admission and five-cent beer."<sup>6</sup>

Early in 1900 Cort was able to obtain new backing and built the "Grand Opera House" devoting his interests thereafter to the legitimate theatre. In 1912 he moved his headquarters to the east. John Cort died in November 1929 at his home in Larchmont, New York.

An interesting anecdote is related by Elliott:

"In 1898, the Musicians' Mutual Protection Union called a strike because the People's and the Olympic theaters were not paying wages up to scale. The Bella Union (a theatre) men were called out in sympathy. The managers of the principal houses met to discuss their interests: Cort of the Palm Garden; John Considine and his brother Tom, of the People's; Charlie Watkins; and H.L. Leavitt of the Bella Union. Afraid that they might be overheard in their offices, they met on the waterfront, on a pile of lumber from which they could see in all directions. They decided to stand together, to abolish their bands, and cut the orchestras down to a piano player. In the course of the afternoon they formed a society, called the Independent Order of Good Things, elected officers and adopted a motto--'Skin 'Em.'"

"The society long outlasted the circumstances that gave rise to it. At a second meeting, held on the stage of the Bella Union, Melvin G. Winstock, lawyer for the theater owners upon occasion, was initiated and drew up the by-laws and a declaration of principles: 'not God, heaven, hereafter, but man, earth, now.' John Cort chose the permanent name of the organization, suggested by a picture on a stage backdrop: the Fraternal Order of Eagles. By 1900 there were over a hundred aeries in cities across the nation and more than 40,000 members. The initiation ceremony was particularly hard--any man who went through it wanted the chance to try it on someone else, which helps explain the rapid growth. Later, Leavitt fell out with the organization and organized the Moose Lodge as a rival."<sup>7</sup>

Since many Eagles' aeries have issued tokens we owe much to John Cort.

In summary, we have the following evidence to back up an attribution:

1. John Cort was living in Victoria in 1892, while maintaining his U.S. interests, including his STANDARD THEATER.
2. He had used the name STANDARD for four theatres and a band.
3. His theatres sold liquor and if this held true for Victoria then he had a very good reason to use tokens in Victoria.
4. Four of the five known pieces can be traced to Victoria sources.
5. The names STANDARD and VICTORIA are not the same size, implying two names rather than the single name "Victoria Standard." It could mean the "Victoria Theatre" and the "Standard Theater Company", or it could mean Victoria, B.C. and the "Standard Theater Company (or Band)."

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1. C.N.R. TRANSACTIONS Volume 15, No. 3, Fall 1979, pp 78-79
  2. Canadian usage is Theatre, but the U.S. spelling is Theater. I have been inconsistent but my fingers usually lead my mind whilst typing.
  3. Elliott, p. 19
  4. Elliott, p. 27
  5. Victoria Daily Colonist, September 9, 1892, p. 8
  6. Elliott, p. 37
  7. Elliott, p. 38

Toronto Star, May 31, 1902 reports bogus Molson Bank notes of \$5.00 denomination of "poor appearance on white paper" to be circulating. All bore the same serial number of 214258.

PLEASE IDENTIFY PURPOSE

Obv: A beaver on the banks of a river. A tree, from a branch of which is a scroll on which is engraved INDUSTRY & PERSEVERANCE. The whole surrounded by BEAVER CLUB, MONTREAL INSTITUTED 1785. Rev: Four men rowing a life boat; above, FORTITUDE IN DISTRESS; below, 1807. Gold medal. David David. In the Lt. Col. A.E. Whittacker Collection of War Medals.

Token, Brock, "The hero of Upper Canada" struck at the Royal Mint in 1816. The Provincial Legislature on March 14, 1815 passed "An Act for the Erection of a Monument to the Memory of the Late President Major-General Sir Isaac Brock" Said token commemorated this event.

St. Stephen's Diamond Jubilee Medal

by

Geoffrey G. Bell

R. W. McLachlan in the Canadian Antiquarian of July and October 1898 listed what he thought to be a complete list of medals issued in Canada to celebrate the 60th anniversary of Queen Victoria's reign. Recently, the author located a specimen previously unknown to me and apparently to McLachlan. It is from St. Stephen, N.B., a town located near the U.S. border and perhaps best known for its Ganong Chocolates.

Spink & Son of London, England was one of several firms to issue medals to celebrate this great event. Four medals struck were of a general nature designed for circulation anywhere in the Dominion. They did design and mint one piece specifically for John W. Little, the mayor of London, Ontario that was intended to be distributed among children of the public schools.

A second Spink medal, hitherto unknown, is the St. Stephen diamond jubilee specimen. It would appear that according to reports carried in the Saint Croix Courier that the occasion of Queen Victoria's diamond jubilee was a very special celebration. Unlike many other municipalities with one day festivities, St. Stephen stretched the event over three days. Although, Tuesday, June 22nd, 1897 was the day of main celebration, Sunday saw the different societies of the town attending services at the various churches. In the afternoons, a children's service was held in the rink. Various Sunday school classes attended except Christ Church which had a meeting in their own school rooms. Unlike the other children, of the community, these students received their commemorative medals in their own quarters two days earlier than the rest.

Monday, June 21st was called "children's day." In the morning, they gathered in their respective school rooms where appropriate exercises were held. At 2 p.m., they marched in mass to the local curling rink. After various hymns, a flag drill, and an address by G. W. Ganong, M.P., the presentation of medals to the children was made. The presentation, the last event just previous to the national anthem, was conducted by two ladies of the school board, Miss Stevens and Mrs. McGibbon, who handed a medal to each child as it passed them in procession across the platform. Newspaper reports of the day state about



600 children were present at the rink and presumably each received a medal.

The day of jubilee, June 22nd even by today's standards was a big day. There were 8000 visitors including many Americans from just across the border. There were ample flags and bunting about and store windows featured displays of a patriotic nature. There was a huge parade, a ceremony at the park, bicycle races, horse races, and fireworks at the end of the day.

The description of the medal is as follows: OBV: Within the English legend, Victoria Queen and Empress is a laureated and crowned bust of Queen Victoria facing left with "to commemorate the 60th year" before and "of her majesty's reign" after. Under the bust is the signature F. BOWCHER.

REV: Within the English legend Town of St. Stephen, New Brunswick, 1897 is the seal of the town - a fouled anchor. Beneath the date 1897 is the name Spink & Son, London.

White metal, Circular, 38 mm, Plain edge.

#### Bibliography

1. McLachlin, R. W., "Canadian Diamond Jubilee Medals," Canadian Antiquarian and Numismatic Journal, July and October, 1898.
2. The Saint Croix Courier, June 17, 1897.
3. The Saint Croix Courier, June 24, 1897.

## ERRATA

p. 65 re 19th issue, year "1924" should read "1920". Please change your copy.

## ADDENDA

Following p. 37 insert:

79. RODNEY, ONTARIO

Obv: A 1913 Canadian \$5.00 gold piece obverse. Rev: Plain, engraved RODNEY/1918/H.P. KNIGHT/1st BAT. C.R.T./1919. Suspension clasp. Fine gold.

80. GRANBY, QUEBEC

Obv: Stock pattern 7. Rev: Stock pattern engraved HOMMES/DES CITOYENS DE/GRANBY/A LA MEMOIRE DE/F. GAUTHIER/UN HEROS DISPARU/DE LA GRANDE GUERRE/1914-1919. In brass or goldine finish.

81. TILLSONBURG, ONTARIO

Obv: Similiar to stock pattern 11 with wreath of oak and maple. Central figure is replaced by the engraved words PRESENTED BY THE/TOWN OF/TILLSONBURG/FOR/OVERSEAS/SERVICES. Reverse plain. Roden Bros. Suspended from a red, white and blue ribbon from a brooch with bevelled ends and a beaver to left above.

## MISCELLANEOUS

Ralph Burry has retired to Vancouver Island (Sidney, BC).

19 Fellows participated in the CNRS breakfast and Annual Meeting in Montreal.

## EDITOR'S REPORT FOR 1979-80

July 1, 1980.

Volume 15 of the Transactions was largely typed by a secretary and was printed by offset, which increased the cost. There is no alternative. Volume 15 contained 23 articles and 108 pages. Articles were contributed by 12 Fellows. The cost of the volume was approximately \$450 plus typing and postage.

There were 30 copies distributed to Fellows, 3 on deposit and 30 copies were sold to institutions and individuals at \$10.00 incl. postage. Only 4 copies remain unsold.

Volume 16 is well in hand and on target for 120 pages. We are printing 100 copies of this volume in the hope that additional sales can be made to individuals.

An Index was not compiled for Volumes 14 and 15. I propose to rectify this oversight and develop a combined Index at the end of Volume 16.

I am attempting, with the Editor of Canadian Token, to reduce duplication in the bulk of articles submitted. As a substitute a Bibliography will be printed from time to time to keep Fellows current on what is being written. I ask your cooperation in keeping me informed as well.

R.W. Irwin, Editor

TRANSACTIONS  
of  
THE CANADIAN NUMISMATIC  
RESEARCH SOCIETY

- 88 - The 1928 Metropolitan Life Insurance Medal - Curry  
90 - Bilingual Bank Notes of 1935, Reference to  
91 - The P.W. Ellis Co. Ltd., Toronto - Irwin  
97 - A Dictionary of Canadian Medallists, part M - P - Willey

President - J.R. Becker

Secretary-Treasurer - Kenneth Palmer

Vice President - R.A. Greene

Editor - Ross W. Irwin

THE 1928 METROPOLITAN LIFE INSURANCE COMPANY MEDAL

by

Michael R. Curry, FRNS, FCNRS

Canadian numismatists have long been familiar with the copper medal depicting the Ottawa Head Office of the Metropolitan Life Insurance Company. These large, thick medals more resemble paperweights than medals!

My research has turned up a number of interesting facts concerning this piece. It was issued as a souvenir for those attending the Triennial Convention of North American managers and agents, held at the Chateau Laurier in Ottawa from June to July 1928. The medals were issued in boxes which had the following text printed on the cover: COMPLIMENTS OF METROPOLITAN LIFE INSURANCE COMPANY HEAD OFFICE, OTTAWA.

The forerunner of "Metlife" was founded in 1863 as the "National Life and Limb Insurance Company" and was incorporated in the State of New York. The name subsequently changed to The National Life and Travellers Insurance Company. On May 5, 1866 the firm split into The National Travellers Insurance Co. and The National Life Insurance Co. On March 24, 1868 The National Travellers Insurance Co. changed its name to The Metropolitan Life Insurance Company. The Centennial of the parent firm occurred in 1968.

There has been a Metropolitan Life Insurance Company presence in Canada since 1872 and they celebrated their centennial in 1972. In 1925, the corner stone of their new national head office was laid in Ottawa. This handsome building was situated at the corner of Wellington and Bank Streets, with the main entrance on Wellington Street. Wellington at this time was the heart of the Ottawa business community having numerous bank and commercial buildings(1).

In the Ottawa archives of the Metlife is the original 1925 architect's sketch of the building. It was from this sketch, and not the finished structure, that the design for the medal was taken. This is evident from the angle of the view, the placement of the trees and the narrowness of Wellington Street which is, and was then, almost double the width of Bank Street. The most telling evidence is the artist's removal of the large stone gateway and fence which then stood, as it does today, around Parliament Hill.

Some of these medals are found with names engraved on the edge, while others are plain. Some appear to have a line or seam around the edge, while others not. Some appear to be made of copper while most look like bronze. No one, either in the New York or Ottawa offices, knows who struck these medals, nor how many were made.

The reverse of this medal has a rendering of the Canadian Coats of Arms, which I feel has a Pritchard and Andrews "look" about it (2). In a conversation with Mr. Ernie Pritchard, a descendant of the founder, I casually mentioned these medals. "Oh those, they gave us a lot of trouble" he exclaimed. "They were so thick we had to produce them in two halves and join them together". This I feel would have been done in producing the planchets prior to striking. This explanation for the seams. Mr. Pritchard could not recall how many had been struck, nor who produced the boxes.

A veteran employee at the Ottawa office suggested that probably not more than 500 were needed and some of those remaining may have been used as retirement presents, by the Ottawa office in later years. This explains the named and unnamed medals, though senior company executives received named versions in 1928, as also



might the "Agent of the Year", etc.

The illustration shows the obverse of the medal. What is not apparent from the photograph is the fact that the medal is struck in aluminum and is uniface. This unique specimen appears to be a trial striking using the obverse die. It is only one half the normal thickness of these medals. Perhaps the Pritchard and Andrews punching machine could not produce a planchet thicker than  $\frac{1}{4}$  inch?

Interestingly when I examined this unique numismatic item at the Archives of Canada it was not in the National Medal Collection, but rather in the Heraldic and Seal Division. Presumably someone took it to be the "male" half of a company seal to be used on documents. My visit took place some years ago, so hopefully it may have found its rightful home in the interim.

As those attending the Convention in 1928 would have come from all corners of North America and then travelled around in the course of their careers, it seems likely that these pieces will continue to turn up in various locales. They are not common enough to be low priced and their fine workmanship only adds to their collector value. Only bronze medals were issued.

- (1) See my forthcoming "Numismatic Walking Tour of Ottawa"
- (2) See my forthcoming articles on the work of Pritchard and Andrews.

Recommended reading: Debates of the House of Commons, June 11, 1936, pp. 3622-3633 during the discussion on the Bank of Canada Act, particularly dealing with Sec. 15 on denominations of bills. It deals with bilingualism on bills, etc. and the bilingual policy of the day. Most interesting.

THE P.W. ELLIS & CO., LTD., TORONTO, ONTARIO

Ross W. Irwin

The medallic history of Canadian companies specializing in the striking of medals is scarce indeed. One can point to the current survey of medallists by R.W. Willey, now being serialized in the Transactions; to the Dictionary of Canadian Medallists compiled by the late Fred Bowman and recorded in his Scrapbook series; to a brief article on Jacoby Bros., Vancouver, by Ron Greene (TCNRS, 1965); to another brief article on the Pritchard-Andrews Co., of Ottawa by M.R. Curry (CNJ 17: 308-9, 1972) and finally to a very fine article by Ken Palmer on George H. Lees of Hamilton (Can. Token 9: 99-101, 1980). There are a few others, notably R.W. McLachlan's article on "The Development of Canadian Numismatic Art During the Past 80 Years" in The Numismatist (Feb. 1917). Little has been attempted in a detailed way.

Corporate histories are difficult to write inasmuch as little is recorded in any one place. Much valuable information is often thought to be confidential and is eventually destroyed. If we do not make a beginning now such problems will become acute and the work will not be done. What follows is a beginning for someone else to finish.

The P.W. Ellis Co. of Toronto has been of interest to me because of the large number of medals they produced, and the fact I share his birthdate.

The Goldsmith Co. was established in Kingston in 1836 (Ad in Globe, 1901) by Rossin Bros., two Germans. In 1843 they moved to the south-east corner of King and Yonge St. in Toronto (3 King St.E.) where they operated a wholesale and retail jewelry business.

In 1848 James E. Ellis came to Canada, accompanied by a Miss Susan Jane Quirk, with a stock of jewelry. He operated the retail part of the Rossin Bros. business on King St., Toronto. He had learned his trade at Liverpool. James purchased the retail business in 1852. His son joined the firm in 1862. James formed a partnership with Matthew T. Cain, a half-brother of Miss Quirk, who had come to Toronto in 1849. It became the Ellis & Co. and used the touch-mark J.E.E. & Co. on their ware.

In 1852 William Henry Ellis, a civil engineer and nephew of James E. Ellis, came to Canada and married Susan Jane Quirk. Philip William Ellis and twin brother Matthew Cain Ellis were born at Toronto, September 11, 1856. William H. Ellis died in 1886.

In October 1872 Philip was apprenticed for five years to W.C. Morrison, a manufacturing jeweller. Matthew was apprenticed for three years to a watchmaker, Albert Kleiser. On the completion of their apprenticeships the twin brothers formed the P.W. Ellis Co., with, son Langdon, at 4 Toronto St. in October 1877. Phillip looked after the jewelry manufacturing, including die sinking and medals. Matthew was in charge of watches, sales and buying. The company started with six employees; some workmen being brought from the United States and England.

In 1878 Charles Shuttleworth Ellis joined his brothers, following his two year apprenticeship with watchmaker, Albert Kleiser.

The year 1880 was an important one for the young company. Philip married Elizabeth Kate Gooderham, daughter of the manager of Toronto Silver Plate Co., November 3, 1880. They produced two sons, Kenneth and Reginald. T.D. Ellis joined the firm in 1880 as an engraver following his apprenticeship with Rolph, Smith & Co., Toronto. The firm expanded to 31 King St.E. the same year. In November 1880, an uncle, Richard Y. Ellis, of Ingersoll joined the firm as financial manager and partner. He left A.H. Ellis to continue the hardware business in Ingersoll. By the end of 1880 P.W. Ellis Co. employed 100 hands and three travelling salesmen. It was "the only factory of any importance in Canada". Thos. Roden served as foreman in the plant from 1879 to 1890 when he started his own business.

In 1885 the company moved to a new and enlarged quarters at 31 Wellington St.E. They employed 90 workmen. Shortly after this they also acquired premises at 40 Front St. George Ellis joined the firm in 1890.

The company was incorporated in 1901 and by 1904 had a revenue of \$150,000 to \$200,000 from their manufacturing business. During World War I the company produced military badges, fuses, primers and friction tubes.

Matthew who was Vice-President of the company died March 14, 1927. He was the first President of the Canadian National Jewellers Association. Philip took an active interest in municipal government. He was a leader in the establishment of the Hydro Electric Power Commission in Ontario from 1911; he was President of the Canadian Manufacturers Association from 1901; he was Chairman of the Niagara Falls Parks Commission from 1905 and was Chairman of the Toronto Transportation Commission from its inception until he died. Philip died April 21, 1929.

The P.W. Ellis Co. of Toronto was liquidated in 1928 following Matthews death.

Charles Shuttleworth Ellis, a younger brother of P.W. Ellis, married Mahaha Hardy and produced twin boys on December 6, 1884. These were Charles Quirk Ellis and Matthew T. Ellis. Early in life the brothers began a retail jewelry store in Toronto, in 1903. Ellis Brothers, Ltd., Toronto amalgamated with Ryrie-Birks Ltd. in February 1933 to establish the new firm Birks-Ellis-Ryrie Ltd.

#### MEDALLIC HISTORY

The first silver pieces turned out by the P.W. Ellis Co. were medals. The company was formed in late 1877 and by 1879 was advertising for medal business. In early April 1884 the company was awarded the contract for gold, silver and bronze medals for the Toronto Industrial Exhibition Association. These medals had previously been struck by Eklington in England. Ellis obtained special machinery for the work. He employed 80 people at this time. While Philip was a die sinker and medallist the more artistic medals are attributed to Joseph Moore of Birmingham.

Also in 1884, the company struck four or five medals as souvenirs to be sold to visitors of about four or five different events. These were all the same diameter. There were 10 dies muled into 50 varieties at the instigation of a collector. Ellis's advertisements agreed to "furnish designs and estimates . . . for medal" in gold or silver for winners of prizes for fairs, schools, athletic matches, etc. Facilities were improved for the making of medals. The company general catalogue included 150 medal designs and office badges. In 1885 Philip was instrumental in obtaining a protective duty on medals.



The *Trader* (July 1886) editorialized "We are right in the middle of the medal season and those jewellers who want to have their orders in that line filled with promptness and satisfaction, cannot, we think, do better than entrust theirs to Messers P.W. Ellis & Co who are making a specialty of this line of goods". In 1886 the firm began to use as a trademark an "E" on a single maple leaf.<sup>(4)</sup>

McLachlan wrote in 1917 about the P.W. Ellis Co. "In the past 30 years (Ellis) struck a large number of commemorative medals of different events in the history of Canada and for distribution as prizes in its institutions of learning - some of these have artistic merit - and are perhaps, the best ever produced in Canada".

It is difficult to attribute any particular medal to the P.W. Ellis Co., or indeed to any one of the very few manufacturing jewellery companies. It was standard practice to omit their own name and to include that of their customer on it, if it were a jeweller. For example, R.H. Hendry advertized they "placed marks on goods for different persons and firms who were their customers. The names of the customer may be in full, or their initials". Roden also "made silver for other firms putting trademarks as required". There are many medals listed in Leroux, attributed to some other company, which are no doubt the work of the P.W. Ellis Co.

P.W. Ellis was in charge of the medal production. It appears that when Thos Roden left the shop in 1890 he took the medal business with him. Ellis was at that time fully engaged in city politics with little time left for the business. It is the authors opinion that the bulk of the medals struck after 1900 were produced from other sources, such as England, but bear the P.W. Ellis name. The plaquettes are an example of this. After 1905 the major medallist in Canada was Caron of Montreal.

A list of known medals struck by the P.W. Ellis Co. follows.

#### MEDAL DIES PRODUCED BY THE P.W. ELLIS COMPANY

Year	Dia- meter	Side	Leroux No.	Description
1883	40	O	1465	Industrial Exhibition Association of Toronto
1883	40	R	1465	Main building, in wreath
1884	15	O	1161	Ice palace
	15	R	1161	Souvenir Montreal Canada
	20	O	1146	Ice palace
	20	R	1146	Souvenir Montreal Carnival, maple leaf
	20	R	1147	Souvenir Montreal Carnival, thistle
	20	R	1148	Souvenir Montreal Carnival, shamrock
	20	R	1149	Souvenir Winter Carnival
	11	O	1821	City of Toronto
	11	R	1821	Semi Centennial Souvenir
	15	O	1815	Bust of Lansdowne
	15	R	1815	Semi Centennial Toronto, main building
	15	O	1816	Semi Centennial with main building
	15	R	1816	Toronto 1834, windmill
	20	O	1819	Toronto Industrial Exhibition, main building
	20	R	1819	Toronto Semi Centennial Souvenir
	20	R	1820	Toronto Semi Centennial Souvenir
	20	R	1509	Souvenir of the Industrial Fair & Semi Centennial Exp.
	20	O	1790	Halton Victory
	20	R	1790	Prohibition
	25	O	1508	Semi Centennial, Toronto
	25	R	1508	Souvenir Industrial Exhibition Toronto

	20	O	1622	International I.O.O.F. Demonstratio
	20	R	1622	Brockville
	20	O	1335	Dominion Day 1884 Lansdowne
	20	R	1335	Lansdowne Park Souvenir
	27	O	1817	Marquis of Lansdowne
	27	R	1817	Souvenir of Semi Centennial with view
	24	O	1818	Arms of Toronto
	24	R	1818	1834-1884 Semi Centennial
1885	24	O	1744	Society St Jean Baptiste Ottawa
	24	R	1744	Souvenir Fete Nationale
	20	O	1776	City of Stratford Collegiate Institute
	20	R	1776	City of Stratford City Hall
	27	O	1775	Marquis of Lansdowne
	27	R	1775	City of Stratford Inauguration
1886	20	R	1616	Toronto Industrial Exhibition, main building
	20	O	1516	Lord Stanley of Preston
	20	R	1512	Exhibition Souvenir 1886 Canada Our Home
	20	R	1515	Arms of Canada
	20	R	1514	Arms of London, Ontario
	23	O	1471	Ontario Central Agr & Livestock Assn Port Perry
	23	R	1471	Horse in wreath
	23	O	1472	Wreath of wheat grains with plough
	19	O	1651	St Andrews Society of Toronto Semi Centennial
	19	R	1651	Maple wreath
	20	O	1635	Berlin Songerfest
	20	R	1635	Philharmonic e Concordia
	24	O	1130	Capt Joseph Brant Thayendanagea
	24	R	1130	Unveil Brant monument
	20	O	1125	Knights of Pythias (for U.S.A.)
1887	24	O	1157	Canada's Winter Carnival, Montreal
	24	R	1157	Tobogganing
	24	O	1159	Souvenir of Montreal
	24	O	1155	Snowshoers and curling club
	24	R	1155	View of Hamilton
	24	R	1156	View of Hamilton
	22	O	981	Queen's Jubilee
	22	R	981	Mason & Co., Ingersoll
	22	R	1871	1837-1887 Canada
	28	O	1870	Canada's Tribute
	28	R	1870	Victoria - two heads
	22	R	1810	Toronto Collegiate Institute
	40	O	1468	Dominion and Industrial Exhibition, Toronto
	28	O	1466	Marquis of Lorne and Princess
	28	R	1466	Industrial Exhibition Assoc. of Toronto
	24	O	1467	Lord and Lady Lansdowne
	24	R	1467	Dominion and Industrial Exhibition, Toronto
1888	24	O	1832	Union Saint Joseph D' Ottawa
	24	R	1832	25th Anniversaire Souvenir
	20	O	1533	When Duty Calls We Fly to Save, Sarnia
	20	R	1533	Grand Int. Fireman's Tournament
	20	O	1532	As 1533, except Berlin
	20	R	1532	Berlin Band and Fireman's Tournament
				Central Canada Exhibition, Ottawa

1889	24	O	1160	Hamilton Summer Carnival
				Western Fair, London
	35	O		Ontario Ladies College, Whitby
	35	R		Wreath of lillies
	38	O		Souvenir of Summer Carnival, Hamilton
	38	R		Gore at Hamilton, same as 1887 Winter Carnival
	38	O		Ice Palace, Montreal Winter Carnival
	38	R		Tobogganing as in 1887
Undated	26	O	1580	Methodist Army (star)
	25	R	1601	Ontario Rifle Association 1812-37-66
	25	O	1601	Rifleman in wreath
	oval	O	1530	Toronto General Hospital Nurses Training School
	23	O	1473	Owen Sound Horticultural Society
	23	R	1473	Presented by --- Awarded to ---
	22	O	1331a	Toronto Public School Board
	22	R	1331a	4 years Good Conduct
	22	R	1331b	8 years Good Conduct
	20	O	1830	I.C.B.U.
	20	R	1830	Wreath, beaver at base
		O		Crest of North-West Mounted Police on crossed rifles
	23	O	1230	Toronto Trinity College
	23	R	1230	Wreath
	25	O	1231	University College, Toronto
	24	O	1125	Prepare to meet thy God
	28	O	1135	Canadian Manufacturers Association
	28	R	1135	Art et labore
	24	O	972	Globe Electric Battery, Toronto
		O	1875n	Queen Victoria
		R	1875n	Arms of Great Britain and Provinces of Canada
		R	1875p	Ottawa School Teachers
		R	1875r	Ottawa Scholars
		R	1875s	Victoria Hospital, London
		O	1875t	Queen Victoria, new obverse for T. Eaton Co.
		R	1875u	Epworth League, Toronto
	30	O		Mermaid and The P.W. ELLIS MEDAL
	30	R		Course in Commerce Awarded to ---
	40	O		As THE P.W. ELLIS MEDAL
	40	R		Political Science University of Toronto Awarded to ---
1890		O		Toronto Carnival
		O	1635a	10th Saenerfest, Waterloo
				British Columbia Agricultural Society
1892	49	O		John Grave Simcoe
	49	R		Upper Canada since 1867 Ontario
				Centenary of Freemasonry in Ontario
				Dominion Day at Meaford
				Centenary of Lieut Governor Simcoe
1893				Masonci Charity Fair, Halifax
1895				Dominion Day, Meaford
1896				Halifax Carnival
				Western Fair, London
				Toronto Industrial Exhibition
				Halifax Summer Carnival
1897				

1897	35	O	Queen Victoria - Diamond Jubilee	
	35	R	Canada Congratulates Her Queen, with Arms	
	35	R	Pupils, Ottawa City Schools	
	35	R	Teachers of Ottawa City Schools	
	35	R	Victoria Hospital, London	
	35	O	Queen Victoria - Commemorates 60th Year of Reign	
	35	R	International Convention, Toronto, Epworth League	
	35	R	T. Eaton Co. Canada's Greatest Store	
	30	O	Canada's Great Victoria Era Exposition Industrial Fair	
	30	R	Arms of City of Toronto	
1898	35	R	Halifax, Nova Scotia with Arms of City	
	38		Preferential Tariff	
1899	38		Imperial Penny Postage	
1900	38		South Africa	
			South Africa souvenir medals	
			Dominion Day, Carman School	
1901	35	O	Duke and Duchess of Connaught and York	
	35	R	Canada Coat of Arms	
	65	O	Duke and Duchess of Connaught and York	
	65	R	Presented to Head Chiefs of Indian Tribes	
1902		O	Busts of Edward and Alexandra crowned and robed	
		R	Provincial Coats of Arms CANADA'S COMMEMORATION	
1903	38		Dominion Day, Nelson, B.C.	
	38		Arms of Canada	
1904	38		Transportation	
1905	38		Earl Grey	These are reverse
1906	30		Lord Strathcona	designs for medals
	38		Lord Strathcona	for Toronto Industrial
1907	38		Sir Wilfred Laurier	Exhibition.
1908	38		Champlain	
1909	38		Admiral Chas. Beresford	
1910	38		Royal Canadian Navy	
1911	38		Coronation of George V	
1912	38		Duke of Connaught	
1914	38		Plaquette CNE - J.O. Orr designed	
1915			ditto	
1916			ditto	(Angel flying upward)

(1)

In 1902 the P.W. Ellis Co. was sued (Canada Exchequer Court, 1904) by the Gorham Silver Mfg. Co. of Providence, Rhode Island. Gorham alleged that Ellis copied the Lancaster pattern sterling silver plate and called it Richmond and then added a trademark which included an anchor and lion. Ellis claimed there was nothing unusual in the design and won the case. The case is important because of the insight given in evidence into the Canadian silver manufacturing business of the time as presented by important witnesses for both sides of the suit.

## A DICTIONARY OF CANADIAN MEDALLISTS

by R.C. Willey

### M

#### METAL ARTS CO

This firm is located in Rochester, New York, and engraved the dies for and struck the medals for the 1979 convention of the Canadian Numismatic Association.

#### METCALF, PERCY, C.V.O. 1895-1969

A Yorkshire medallist, who received his early training at the Leeds School of Art. He designed coins for Egypt, Turkey, Iraq, Bulgaria, Romania, and Latvia, and became famous for his charming designs for the Irish coinage of 1928. Some of these designs, modified on account of the adoption of the decimal system, are still in use. His modernistic portrayal of St. George and the Dragon on the British Silver Jubilee crown of 1935 was a source of much controversy, administering a severe jolt to the devotees of Benedetto Pistrucci.

A large crowned bust of King George V, of older mien, was designed for the medallion issued for official presentation purposes by the Dominion of Canada in 1927, the year of the diamond jubilee of Confederation. The same bust was introduced on the first coinages of New Zealand, Fiji, Southern Rhodesia, and Mauritius, and was also used on the Canadian silver dollar of 1935. The bust appears on the obverses of the following medals: the Meritorious Service Medal, the Canadian Medal for Long Service and Good Conduct (military), the Canadian Efficiency Medal, the Royal Canadian Navy Long Service and Good Conduct Medal, the Imperial Service Medal, and the King's Medal for the Champion Shot in the Canadian Army.

In 1937 he designed a crowned head of George VI for use on the British Colonial and Indian coinages. It appears on the Newfoundland coins of this reign. The head is found on the obverses of the 1939-1945 War Medal, the George Medal, the Distinguished Conduct Medal, the Conspicuous Gallantry Medal, the Distinguished Service Medal and the Army Long Service and Good Conduct Medal.

A crowned, robed bust of George VI was designed for the obverses of the Canadian Efficiency Medal, the King's Medal for the Champion Shot of the Canadian Army, and the King's Police Medal. The jugate busts of King George VI and Queen Elizabeth, crowned, and robed, found on the obverses of the 1939 Royal Visit medals issued for general sale and given to all Canadian school children, were designed by Percy Metcalfe. The reverse of the Air Efficiency Award is another of Metcalfe's designs. One of his most charming is the nickel medal of 1925 for the Silver Jubilee of the Mond Nickel Company.

## METZ MINT

A mint at Metz in Lorraine had been in operation since Carlovingian times, becoming an episcopal mint in the tenth century. The bishops coined until the fifteenth century. The city authorities began to coin in 1383, but in 1553 this mint was restricted by the King of France to the coinage of liards. It later regained the right to coin other demoninations, and continued till 1662.

A royal mint was opened in Metz in 1690, the duchy of Lorraine by this time having been annexed to France. letters AA were assigned as a mint mark. In 1709 it began to coin the billon pieces of 30 deniers known as mousquetaires, and continued coinage till 1713. From 1710 to 1713 pieces of 15 deniers of the same design were coined. Large shipments of mousquetaires were sent to Canada, but they were mostly from Lyons, the other mint producing this coinage. Thus the contribution of Metz to Canadian numismatics is, like that of Lyons, indirect. The mint of Metz was permanently closed by Napoleon in 1804.

## MINGARD, THOMAS A.

An Ottawa engraver, who worked in partnership with Henry Thomas Pritchard (q.v.) from 1878 to 1887. On leaving this partnership he worked on his own, and struck the Iliffe Bakery tokens (Breton 735, 736), among other pieces.

## MINT, BIRMINGHAM, LTD., THE

From 1889 the firm of Ralph Heaton & Co. (q.v.) has been known as The Mint, Birmingham, Ltd. and has been a branch of the Royal Mint.

## MINTON, T.J. 18 - 1879

Resident Engraver at the Royal Mint from 1851 to 1860, acting as assistant to L.C. Wyon. He cut the reverse die for the Newfoundland cent of Queen Victoria.

## MOISE, L.H. & CO.

San Francisco die-sinkers, who made the tokens of the Hotel Russell of New Westminster, B.C. The firm was later merged with C.A. Klinkner & Co. of San Francisco in 1897.

## MONTREAL STAMP & STENCIL WORKS

This firm, established in 1875, made metallic travel permits issued by the International Paper Co. to individuals permitted on their timber limits.

## MOORE, JOESPH, THE ELDER 1817 - 1892

A Birmingham medallist who began as a pupil of the renowned Thomas Halliday (q.v.) and later worked for W.J. Taylor and the Heaton Mint (qq.v.) during periods when he found it economically impossible to be independent. For most of his life he was independent, either alone or in partnership. From 1840 to 1858 he was in partnership with John Allen, the firm being named Allen & Moore.

He is well known for his "Model" pennies and halfpennies made from copper, with brass or silver centres, which he produced as a suggestion for an improved and lighter British copper coinage. He cut dies for medals struck by Elkington

& Co. (q.v.), who struck the early medals of the Industrial Exhibition Association of Toronto (Le Roux 1463, 1464) and of the Dominion of Canada Rifle Association (Le Roux 1600). A few of the early Canadian school medals were made by Joseph Moore, including the British and Canadian School Medal (Le Roux 637) and the Henry Fry Medal (Le Roux 639) for the Quebec High School. The Jardin Guilbault tokens (Breton 588) were produced by him in 1887. Some Canadian medals commemorating the Golden Jubilee of the reign of Queen Victoria are his work.

#### MOORE, JOSEPH, THE YOUNGER

The son of the preceding, he continued his father's business from his father's death in 1892, producing medals and tokens till about 1904. He cut dies for and struck several medals commemorating the Diamond Jubilee of the reign of Queen Victoria, including some for Canada. For Canada he produced the Diamond Jubilee medals for the St. Jean Baptiste Society of Montreal. In 1901 he produced a medal commemorating the visit to Canada of the Duke and Duchess of Cornwall & York (the future King George V and Queen Mary).

About 1928 the firm, then known as Joseph Moore, Ltd., Medallists, was acquired by Thomas Fattorini, Ltd. of Birmingham.

#### MOREHAM, HORACE

A London sculptor and medallist, who designed the reverse of the Newfoundland cent of Queen Victoria.

#### MORLON, PIERRE ALEXANDRE

A Paris medallist, perhaps best known for having designed the French pieces of 50 centimes, 1 franc, and 2 francs of 1933-1959. In 1912 he designed a beautiful medal for the first French Language Congress held at Quebec.

#### MORRISON, ELLIOTT 1925 -

The President of Stewart & Morrison, Ltd. a Toronto design consulting firm. A graphic designer, Elliott Morrison studied at the Ecole des Beaux Arts and the Museum of Fine Arts in Montreal. His contribution to numismatics is in the design of the reverses for the seventh Olympic silver coinage of Canada.

#### MORRISON, W.C.

A Toronto jeweller who struck the "No Surrender" medal (Le Roux 732) of the Orange Order.

#### MOSDOSSY, PROF. IMRE 1904 - 19

A Hungarian sculptor who came to Canada in 1963 and settled in Toronto. He left Hungary in 1945 and went to France, where he lived till 1949, when he emigrated to Colombia in South America. In 1963 he came to Canada from Colombia.

He is better known as a designer of postage stamps, having designed many stamps for Colombia and other South American republics. He began to design Canadian stamps in 1968, his first being the 5¢ stamp issued in memory of Col. John McCrae. He designed the Brock stamp of 1969, the stamp in memory of Rt.Hon. Vincent Massey, and the International Hydrological Decade stamp.

Among his medals is the Britannia Commemorative Society medal commemorating the Charge of the Light Brigade.

MOSSOP, WILLIAM STEPHEN 1788 - 1827

A die-sinker and medallist of Dublin, the son of William Mossop, who was also a well-known Irish medallist. He began to study in 1802 at the Arts Schools of the Royal Dublin Society, but had to give them up to practice his skill for a living when his father died in 1804. In 1806 he resumed his studies, and in a short time his work was of sufficient merit to gain him some profitable commissions.

He designed and cut the dies for some Irish tokens of the nineteenth century. In 1814 he produced a halfpenny token (Breton 880) for Nova Scotia, using for its reverse the die for an anonymous Irish half-penny token of 1804, probably produced by his father. This is the die showing a ship, with the legend "For the Convenience of Trade".

MOWBRAY-CLARKE, JOHN

A Jamaican sculptor and medallist, who settled in the United States in 1896. In 1914 he designed the medal issued by the Circle of Friends of the Medallion to commemorate the centenary of the Treaty of Ghent, which ended the War of 1812. The medal was struck by J.K. Davison of Philadelphia.

MURRAY, A.S. & CO.

Jewellers of London, Ontario, of the late nineteenth century, who issued a medal (Le Roux 1461) for the Western Fair Association. The dies were cut in Buffalo, New York.

N

NANTES MINT

The old mint of the Dukes of Brittany was at Nantes. In 1541 Nantes began to participate in the French regal coinage, and in 1551 the mint was assigned the letter T as a mint mark. It coined considerable silver between 1646 and 1653, but closed in 1663. It was reopened in 1694 and closed again in 1700. All the old archives of the mint were destroyed. In 1701 the mint was reopened, and was in production throughout most of the eighteenth century. It continued into the nineteenth, and was finally closed in 1835.

Evidently, after 1663, the facilities at Nantes were simply allowed to lie dormant. In 1670, when the first French Colonial coinage was authorized, the copper for the abortive Double de l'Amérique Française was to have been procured by melting down old doubles at the mint of Nantes. Such is the slender connection of the mint of Nantes with Canadian numismatics.

NEWMAN, WALTER, J., M.V.O.

Retired Chief Engraver of the Royal Mint, the first to hold this title since the death of William Wyon. Early in his career at the Mint he worked under W.H.J. Blakemore (q.v.), and eventually became the senior engraver, being appointed Chief Engraver in 1961.



He will best be remembered in this country for the reverse of the small cent of Newfoundland, for which he made two drawings and then cut the master matrix directly. A sketch of the pitcher plant was sent from the Newfoundland government, and Newman's second drawing, which was a modification of the first, was accepted for the new coin.

The obverse of the medal struck for the Halifax Coin Club in 1960 on the occasion of the centenary of the decimal coinage of Nova Scotia is the work of Walter Newman. It has been erroneously ascribed to T.H. Paget (q.v.).

Reference: Haxby, Dr. J.A. W.J. Newman and the Newfoundland Small Cent  
CNJ Oct. 1973. pp. 298, 307.

NIBLE, F.H. & CO.

A rectangular brass badge for a ski club in Montreal is listed in Fred Bowman's "Tokens of Quebec" as having been produced by this Chicago firm.

NOTARO, ANTHONY

The designer of the medal struck by Medallic Art Co. (q.v.) for the Dominion Life Assurance Co. in 1960 to commemorate its having one billion dollars in life insurance policies in force.

#### NUMISMATISTS' TOKENS

These are metallic advertising pieces made for individual numismatists and used as tokens of good will among themselves. In England such pieces have always been known as private tokens. Large numbers of these pieces have been made for English collectors, and they have been extremely popular among collectors in the United States. Canada has had a considerable share of numismatists' tokens, especially during the period when Breton, Le Roux, McLachlan, and Courteau were active. After this numismatic "Age of Innocence" was over, none appeared till the Great Revival was under way after 1950. The following list makes no claim to be complete.

1885	Dr. J. Le Roux	Br. 582	Struck by G.W. Dawson
1886	Dr. J. Le Roux	Br. 583, 584	Struck by G.W. Dawson
1886	E.A. Cardinal	Br. 576-578	Struck by M.E. Lymburner
1886	Alfred Desroches	Br. 573	Struck by C. Tison
1888	F.R.E. Campeau	Le Roux 1513	Struck by P.W. Ellis & Co.
1891	Dr. J. Le Roux	Br. 585, 586	
1891	Louis Laurin	Br. 630	
1892	Louis Laurin	Bouquet type	Struck by T. Church
1892	Louis Laurin	"No Labour" type	Struck by T. Church
1892	Louis J. Casault	Br. 779	
1892	D.A. Archambault	Br. 634, 635	
1892	F.X. Paquet	Br. 780-782	Struck by Brunswick Co.
1892	P.O. Tremblay	Br. 606, 607	Struck by C. Tison
1892	Ludger Gravel	Br. 640-647	Struck by C. Tison
1892	Ottawa Numismatic Society	Br. 825	Struck by C.H. Hanson & Co.
1892	Farrar Ineson	Br. 835	
1892	A.A.J. Gingras	Le Roux 995	

1893	F.J. Grenny	Br. 836	
1893	J.D. Marchand	Br. 636, 637	Struck by C. Tison
1893	P.N. Breton	Globe type	
		Montreal view	Struck by C. Tison
		Chateau Ramezay	Struck by C. Tison
1901	W.R. Martin		
1902	W.R. McColl		
1902	S.M. Thomson		Struck by Cranston
1902	W.A. Shaw		
1902	J.T. Crawford		
1902	W.T. Smith		
1903	C.P. Brown		
1903	E.W. Barton		
1903	Jeremiah Gibbs		Struck by Hamilton Stamp & Stencil Co.
1904	J.B. Dagan		
1904	A.E. Way		
1904	D.A. Woods		Struck by Hamilton S & S.
1907	Jeremiah Gibbs	Hamilton Arms	Struck by Hamilton S & S.
	J.T. Roberge		
	Mrs. E.D. Gibson		
	J.D.B.F. MacKenzie		Struck by Cranston
	S.S. Heal	Bout de l'Isle types	
	S.S. Heal	A.N.A. #243	
	S.S. Heal	Oak leaf type	
	S.S. Heal	Good for 5¢ in trade	

Modern numismatists' tokens in Canada appeared after 1950. A fine piece in brass or tombac was prepared for Fred Bowman of Montreal by J.R. Gaunt & Son (q.v.). The tokens of Nelson Boltz were struck by the Barnard Stamp & Stencil Co. of Hamilton.

O

O'BRIEN, SIR TERRENCE 1830 - 1903

Governor of Newfoundland from 1889 to 1895. During his term of office he designed the Newfoundland Constabulary Medal and the Newfoundland Medal for Bravery at Sea. Both these medals are rare.

ORR, J.O.

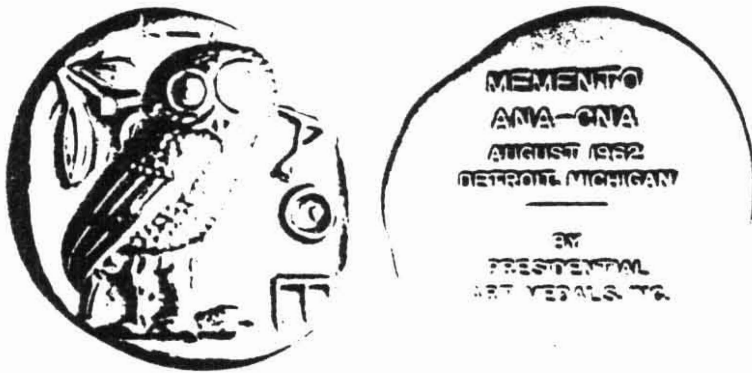
The designer of the plaquettes of the Canadian National Exhibition from 1914 to 1917. His design for 1915 was modelled by the Toronto sculptress Miss Frances Laring. It shows an angel, and was described by R.W. McLachlan as "a dream in art".

ORR, ROBERT J.

A Winnipeg manufacturing jeweller, for whom Thomas Shingles worked during his early years in Canada. He struck the Patrick Ashley Cooper medals for the Hudson's Bay Company in 1934. The dies for these medals were cut by Thomas Shingles. A design was engraved by him on a bronze plate for a proposed medal to commemorate the meeting in 1937 of the Hudson's Bay Company's ships "Nascopie" and "Aklavik" in Bellot Strait. This was the first meeting of eastbound and

westbound vessels ever to take place in the Northwest Passage. For some reason the Company decided not to issue the medal.

References: Gingras, Larry: Medals, Tokens, and Paper Money of the Hudson's Bay Company. 1975. p. 63.  
 A Proposed Medal for the Hudson's Bay Company. CNRS January 1967. p. 11.



A medal struck by Medallion Art Co.



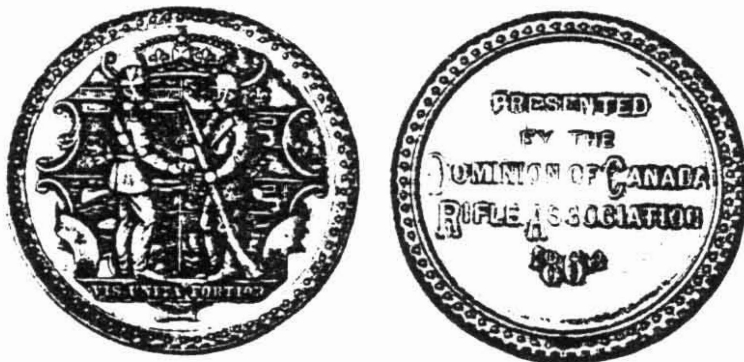
Percy Metcalfe's bust of King George V



The Mond Nickel Silver Jubilee medal of 1925 by Percy Metcalfe



A Newfoundland cent of 1872, obv. by L.C. Wyon; rev. designed by T.J. Minton engraved by Horace Morehan



The D.C.R.A. medal, first struck by Elkington & Co; dies cut by Joseph Moore the Elder



The Newfoundland small cent 1938-1947 Obv. by Percy Metcalfe Rev. engraved by Walter J. Newman

## OSBORNE COINAGE

Medallists and die-sinkers of Cincinnati, Ohio, who struck the medals for the Diamond Jubilee of the Province of Saskatchewan in 1965. The firm struck the Regina "Buffalo Days" medals from 1967 to 1969, and one of the medals for the Saskatchewan Homecoming Festival in 1971.

## OTT, WALTER

The Engraver at the Royal Canadian Mint, succeeding Patrick Brindley (q.v.). He worked with Patrick Brindley in modelling many of the reverses for the silver Olympic coinages of Canada. He cut the reverse die for the nickel dollar of 1973, modelled the reverse of the 1976 commemorative silver dollar, and produced re-engraved obverse dies for the Canadian coinage beginning in 1979. He cut the dies for the reverse of the Olympic gold \$100 pieces, which were designed by Dora De Pedery-Hunt (q.v.).

He modelled the reverse die for the Curacao silver 25-golden piece of 1973 and cut the dies for the Colombian gold 1500 pesos. He worked with Patrick Brindley on the dies for the Venezuelan 10 bolivares of 1975, the Colombian coinage of 1975, and a medal for the Pharmaceutical Manufacturing Association.

## P

## PAG

These initials appear on the obverse of a medal struck in 1937 by William Scully Ltd. of Montreal and issued by the city of St. Lambert, Quebec to commemorate the coronation of George VI.

## PC

The initials of Paul Cedarberg.

## PM

The initials of Percy Metcalfe.

## PP

The initials of Paul Pederson.

## PAGET, T. HUMPHREY 1893 - 1974

A London sculptor and medallist, whose numismatic fame stems from his fine head of King George VI, created for the British and Dominion coinages of George VI. His name has been incorrectly cited in the numismatic literature for years, with distressing regularity. Inexcusably the name has been given as Henry, Hugh and Herbert. The correct name is Humphrey.

He began his career as a student at the Royal Academy Schools in London, winning the Landseer Scholarship and a prize in a medal competition. After this triumph he turned to medallic work. In 1936 he designed a head of Edward VIII for the British and Dominion coinages, but it was never used except on some British patterns because of the abdication of the King in December, 1936. He was commissioned to design a head of King George VI, with the happy results we all know to-day. This head was employed for the following medals and decorations; the Defence Medal 1945, the Distinguished Flying Medal, the Air Force Medal, the Meritorious Service Medal, the Arctic Medal of 1940, the Canadian Active & Reserve Forces Medal, the R.C.A.F. Long Service & Good Conduct Medal, the Long Service & Good Conduct Medals of the Royal Canadian Navy, the R.C.N.R., and the R.C.N.V.R., and the R.C.M.P. Long Service & Good Conduct Medal.

Two medals were engraved by Paget for the Victoria Numismatic Association -- that of 1958 for the centenary of the establishment of the Crown Colony of British Columbia and that of 1962 for the centenary of the City of Victoria. The obverse of the Halifax Coin Club medal for the centenary of decimal coinage in Nova Scotia has been erroneously ascribed to him. A beautiful crowned bust of Queen Elizabeth II by Paget was used for the obverse of a medallion struck in Germany for the visit of the Queen to Canada in 1964. Reductions of this medallion were later made by William Scully Ltd. of Montreal for sale by Alfred Dieffenbacher.

Reference: Dyer, G.P.: Thomas Humphrey Paget, O.B.E. 1893-1974.

#### PARIS MINT

The chief mint of France has been in operation since Merovingian times and has been one of the world's most productive mints. From 1540 to 1898 the letter A was used as a mint mark. This mark appeared on all French and French colonial coins struck in Paris. Since 1898 the mint mark has been a small cornucopia, the symbol of the French Finance Department, with the personal symbol of the Engraver.

The first coins struck for use in Canada were the "Gloriam Regni" pieces of 5 and 15 sols of 1670. No special coins were struck in Paris for Canada afterwards, but specimens of almost every French coin struck in Paris between 1580 and 1755 sooner or later turned up in Canada. After the British Conquest of Canada, connections with the Paris mint ceased. However, in 1937 the Paris Mint produced the master dies for the reverses of the Canadian cent and the five-cent, ten-cent, and twentyfive-cent pieces of 1937. Trial strikings of each denomination were made in brass. In 1975 most of the operations of the Paris Mint were removed to Pessac, a City near Bordeaux. Bordeaux was for many years the sit of a mint, which was permanently closed in 1878.

#### Engravers at Paris:

1640	Jean Warin	1772	Benjamin Du Vivier
1672	Francois Warin	1791	Augustin Dupre
1682	Joseph Roettiers	1803	Pierre Joseph Tiolier
1704	Norbert Roettiers	1816	Nicolas Pierre Tiolier
1727	Joseph Charles Roettiers	1843	Jean Jacques Barre
1753	Charles Norbert Roettiers	1855	Albert Desire Barre

1878	Jean Auguste Barre	1931	Lucien Bazor
1880	Jean Lagrange	1959	Raymond Joly
1896	Henri Auguste Patey	1974	E. Rousseau

A department of the Paris mint, created for the striking of medals and jetons. In the seventeenth and eighteenth centuries it was prolific, employing what Mark Jones calls "a galaxy of talented medallists". The mint under Louis XIC was taken in hand by the King, as was everything else in France at that time. The medallists modelled drawings by draughtsmen such as Sebastian Le Clerc (q.v.) and Antoine Coypel, who received ideas from academicians subservient to a Secretary of State responsible solely to the King. There was, inevitably, a degree of regimentation in this, but it did not prevent the production of enormous quantities of medals of first-rate artistic and technical quality. Jean Warin, Jean Mauger, Jerome Roussel, Thomas Bernard, Jean Hardy, Jean Dollin, Michel Molart, the Roettiars family, the Du Viviers, Francois Marteau, Juste Aurele Meissonier, and many others were employed at the medal mint.

In the reign of Louis XIV most of the medals were sketched by Sebastian Le Clerc or Antoine Coypel, while the other artists modelled the designs and cut the dies. The Indian Chief medal of 1693 is a good example of this practice. It and the medals of 1713 and 1748 were struck at the Paris medal mint. Medals were also struck to commemorate the repulse of the British at Quebec in 1690, the Treaty of Utrecht in 1713, the Treaty of Aix-La-Chappelle in 1748, and the Treaty of Paris in 1763.

From 1763 till Confederation, no medals pertaining to Canada were struck at the medal mint. After Confederation the Lieutenant-Governors of Quebec had their medals struck in Paris at the medal mint from the term of L.F.R. Masson to that of Sir F. Langelier. The medal of the College de Montreal (Le Roux 1220) was struck in Paris in 1885. In 1908 the beautiful medallion commemorating the tercentenary of Quebec was struck at the medal mint. At the same time the medal mint struck a cruciform medal to be awarded to the heads of families in Quebec whose farms had been owned by the family for a century or more. The reverse of the medallion struck for presentation purposes on the occasion of the diamond jubilee of Confederation in 1927 was engraved at the Paris medal mint.

References: Blanchet & Dieudonne: Manuel de Numismatique Francaise.  
Volume III. Medailles, Jetons, Mereaux. 1912-1936.  
(reprinted 1969)

Jones, Mark: The Art of the Medal. 1979.

PARKER, H. WILSON 1896 - 19

A contemporary medallist of London, England, perhaps best known for his design for the reverse of the farthings of George VI and of Elizabeth II, featuring a saucy English wren. He designed the reverse of the Defence Medal, awarded to those who saw service in England and overseas during the second World War.

PARKES, ISAAC 1792 - 1870

A medallist of Dublin, who produced many medals for Irish organizations and many medals commemorating events in Irish history. He designed the Wellington penny tokens of Edward Bewley of Dublin and the "Marquis Wellington" halfpenny token (Breton 978), cutting the dies himself.

Reference: Forrer, Leonard: Op. cit. Vol. IV pp. 385-388.

PATERSON, DONALD D.

A Toronto commercial artist who designed the reverses of the 1975 silver dollar commemorating the centenary of the City of Calgary and the 1980 silver dollar commemorating the centenary of Canada's acquisition of the Arctic archipelago. He received some of his early training under Emmanuel Hahn at the Ontario College of Art. The Toronto Coin Club Bulletin of November 1979 published a fine article on Donald Paterson and his work.

PAULIN, G.H.

The designer of the crowned bust of the Queen used for the obverse of some Coronation medals struck for general sale in England in 1953, and for the obverse of the Coronation medal distributed to all school children in Canada.

PAWLICK, OZY

A Montreal artist, who designed the reverse of the Centennial Voyageurs medals of 1967.

PEDERSON, PAUL

A Winnipeg artist who designed the reverse of the 1974 dollars struck to commemorate the centenary of the City of Winnipeg. The dies were cut by Patrick Brindley.

PEETZ & SON

Manufacturers of sporting goods in Victoria, B.C. In 1931 the firm produced a medal for the Tillicum Athletic Club, and in 1931 the firm issued a medal commemorating the Royal Visit to Canada.

PERPIGNAN MINT

Perpignan was the mint of the Counts of Rousillon from the tenth century. In 1173 the county became a part of the Kingdom of Aragon, the Kings of Aragon using the Perpignan mint as a part of their system of mints. The City was captured by the French in 1463 and held by them till 1493, when it was ceded to Spain. During this period it operated as a French royal mint. The Spaniards held Perpignan till 1641, when Catalonia and Rousillon submitted to France rather than remain under the Spanish crown. France held the region till 1659, when it was restored to Spain. In 1700, when a French prince became King of Spain, the two kingdoms agreed upon the Pyrenees as a natural boundary, and Rousillon north of the mountains, which includes the City of Perpignan, was ceded forever to France.

In 1710 the City was assigned the letter Q as a mint mark. The City's only connection with Canada is that it received the order to produce the abortive copper coinage of 1717. The coinage was to consist of pieces of six and twelve deniers, but the available copper at the mint was too brassy and brittle, and only a few pieces were successfully struck. The Perpignan mint was one of the more productive French mints during the eighteenth century. After a brief interruption during the French Revolution, the mint once again was very productive, beginning with the first metric coinage, and continuing till 1835, when it was permanently closed.

PILLET, CHARLES PHILIPPE GERMAIN ARISTIDE

A Paris medallist who studied under Chaplain in the late nineteenth century. He won the Grand Prix de Rome in 1890 and then began to produce large numbers of beautiful plaques and medals, for which he won several prizes. In 1910 he designed the famous "Caballito" peso of Mexico. He submitted a pattern for a 50 centavos of similar design, but this was not adopted. In 1912 he designed the Greek nickel coinage of pieces of five, ten, and twenty lepta. He also submitted patterns at various times for the coinage of France.

His only contribution to Canadian numismatics, known to the writer, is a beautiful prize medal awarded by the Banque Canadienne Nationale.

Reference: Forrer, Leonard: Op. cit. Vol. IV pp. 536-539  
Vol. VIII pp. 132, 133

PINCHBECK, CHRISTOPHER 1670 - 1732

A London clock-maker who invented "pinchbeck gold", an alloy of four parts copper and three parts zinc. Its composition was jealously guarded by its inventor, who passed it to his son only on his deathbed. He claimed that the alloy could pass for gold in any circumstances. It seems surprising to us today that such an alloy could be mistaken for gold, for it lacks the density of gold and is of much different colour. The colour, however, may not have been too much different in the artificial lighting of the day, which was far from being as bright as ours.

PINCHBECK, EDWARD 1713 - 1766

The son of the preceding, to whom the secret of the alloy was communicated on his father's death, and who soon turned it to the production of commercial medals (about 1739). He produced a series of medals commemorating the capture of Louisbourg in 1758 (Le Roux 851-856). These and a considerable series of medals struck to commemorate the capture of Porto Bello by Admiral Vernon in 1739 are among the earliest commercial medals. The baseness of the alloy has rendered them extremely vulnerable to corrosion, and they are almost never found today with any original colour.

Reference: Forrer, Leonard: Op. Cit. Vol. IV pp. 546, 547.

PINCHES, JOHN (MEDALLISTS) LTD

A well-known London firm of die-sinkers and medallists, established by John Pinches in the middle of the last century. The firm was noted for the high quality of its productions throughout its history. In 1932 the firm acquired the assets, including the dies, of the famous Wyon firm (q.v.).

From 1940 to 1943 the firm struck the Long Service medals of the Hudson's Bay Company. In 1967 it re-struck the Confederation Medal of 1867 from the original dies, which were afterwards presented to the Canadian government. At the same time the firm struck a Centennial medal featuring a modern treatment of the reverse design of the Confederation Medal.

In 1969, the present head of the firm having no heirs, the firm was sold to the Franklin Mint.



PINCHES, JOHN 1825 - 1905

The founder of the firm of John Pinches (Medallists) Ltd. For some years he worked at the Royal Mint, assisting William Wyon and Leonard Charles Wyon. It is known that he cut the dies for the copper coinage of the Bank of Upper Canada. It is probable that he cut the dies for the 1852 coinage of the Quebec Bank. The reverse of the Egypt Medal was designed by him in 1883. This medal was awarded to Canadians who manned the boats of the expedition which travelled up the Nile to relieve Khartoum.

A portrait plaquette of John Pinches was made by G.W. De Saulles. It measures 1¼" x 1".

PINCHES, JOHN R.

The head of the Pinches firm at the time of the agreement to sell to the Franklin Mint. In 1967 he designed the attractive Centennial medallion sold together with the re-strike of the Confederation medallion. Another of his creations is the 1929 Lundy coinage, for which he cut the dies.

PINGO, THOMAS 1692-1776

An Italian medallist who settled in England in 1742 or thereabouts, and was Assistant Engraver at the Royal Mint from 1771 till his death. He cut the dies for most, if not all, the medals of the Society for Promoting Arts and Commerce. These medals include the Louisbourg medal Le Roux 857, medals commemorating the taking of Quebec (Le Roux 861, 864) and Montreal (Le Roux 860) and the Canada Subdued Medal (Le Roux 850).

PISTRUCCI, BENEDETTO 1784 - 1855

The only connection of this extremely gifted if somewhat irascible gem-engraver with Canada is in that his famous representation of St. George slaying the dragon was copied by John Pinches for use on the copper coinage of the Bank of Upper Canada. He also designed the Distinguished Conduct Medal, the reverse of which is still in use.

PLAMONDON, MARIUS

A Quebec sculptor and medallist, former director of the Ecole des Beaux Arts in Quebec. He began as a pupil of Sylvia Daoust (q.v.). He designed the obverse of the Lieutenant-Governor's Medals for Hon. Onesime Gagnon.

PONTHON, NOEL-ALEXANDRE 1770 - 1835

A French medallist and miniaturist, who came to England in 1791 to work for Matthew Boulton. He returned briefly to France in 1792, coming back to England the same year and working again for Matthew Boulton till his discharge by Boulton in 1795. After this he lived in poverty till he could earn a precarious living making miniatures, a popular art form late in the eighteenth century. He remained in England till his death, earning his living by teaching and painting.

Ponthon was a very gifted artist, his most beautiful work being the obverse of the Copper Company of Upper Canada pattern halfpenny. It is said to have been inspired by the river-god design of the Glasgow halfpenny tokens of 1791, but could as well have been inspired by the very similar design of the jeton of the

French Tresor Royal of 1725. It is believed that the Myddleton tokens of Kentucky were Ponthon's work. He modelled the coinage of Sierra Leone of 1791 and cut the dies for the tokens of Monneron & Co. of Paris in 1792.

For years the details of Ponthon's life and work were very sketchily known by numismatists. McLachlan knew almost nothing. Forrer's master work was almost equally sparse in details. Not until Brian Gould published his extensive research in Seaby's Coin and Medal Bulletin was this lack of knowledge corrected.

References: McLachlan, R.W.: The Copper Tokens of Upper Canada. 1916.  
 Forrer, Leonard: Op. cit. Vol. IV pp. 664, 665.  
 Gould, Brian: Noel-Alexandre Ponthon, Medallist and Miniaturist.  
 In Seaby's Coin & Medal Bulletin pp. 312-319, 361-367.



The reverse of the 1976 silver dollar, modelled by Walter Ott; die cut by Patrick Brindley



The reverse of the 1975 silver dollar, designed by Donald D. Paterson



The reverse of the 1974 silver dollar, designed by Paul Pederson.



T. Humphrey Paget's head of George VI, on obv. of RCMP Long Service & Good Conduct medal



N.A. Ponthon's original design



The 12 deniers of Perpignan

1717



Montreal Taken 1760 dies cut by Thomas Pingo

# Transactions

*of the*

## Canadian Numismatic Research Society

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